

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

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Annual Subscription, Postage-free, 5s.

LEEDS TRIENNIAL MUSICAL FESTIVAL,

OCTOBER 9, 10, 11, and 12, 1889.

Conductor: Sir ARTHUR SULLIVAN.

Madame ALBANI, Madame VALLERIA, Miss MACKENZIE,
Miss FILLUNGER, Miss HILDA WILSON, Miss DAMIAN,
Mr. LLOYD, Mr. IVER McKAY, Mr. PIERCY, Mr. WATKIN
MILLS, Mr. BRERETON, Mr. BARRINGTON FOOTE.

Solo Violinist: Señor SARASATE.

BAND AND CHORUS OF OVER FOUR HUNDRED.

Leader of the Band: Mr. CARRODUS.

Chorus Master: Mr. BROUGHTON.

Detailed Programmes may be had free on application to

FRED. R. SPARK, Hon. Sec.

Festival Office, Municipal Buildings, Leeds.

SPECIAL RAILWAY FACILITIES and REDUCTIONS IN FARES for Festival Ticketholders. (See detailed Programmes.)

BOROUGH OF HACKNEY CHORAL ASSOCIATION.

SEASON, 1889-90.

FOUR CONCERTS will be given during the Season in the
SHOREDITCH TOWN HALL.

On MONDAY EVENINGS, commencing at 8 o'clock.

Conductor: EBENEZER PROUT, B.A.

First Concert, November 18, 1889, Spohr's FALL OF BABYLON.
Second Concert, January 20, 1890, Stanford's THE REVENGE,
Schubert's SYMPHONY (Unfinished) B MINOR, Bridge's
CALLIRHOE.

Third Concert, March 17, 1890, Dvorák's STABAT MATER,
Mendelssohn's FIRST WALPURGIS NIGHT.

Fourth Concert, May 5, 1890, Prout's THE RED CROSS KNIGHT.

BAND AND CHORUS OF 250 PERFORMERS.

Terms of Subscription:—For two numbered and reserved seats for
the four Concerts, One Guinea; for one numbered and reserved seat
for the four Concerts, Half-a-Guinea. Prices for single Concerts:
numbered and reserved seats, 4s.; unreserved seats, 2s. 7 Admission, 1s.

Ladies and Gentlemen desirous of joining the Choir are requested to
send to the Hon. Sec. their applications (stating voice), which will be
dealt with in order of priority.

Subscription for members of the Choir (including use of music),
Ladies, 10s. 6d.; Gentlemen, 15s.

Rehearsals will commence on Friday, September 27, 1889, at the
Grocers' Company's Schools, Hackney Downs.

Copies of the Prospectus may be obtained of

HENRY A. JOHNSON, Honorary Secretary,

31, Fountayne Road, Stoke Newington, N.

WANDSWORTH PHILHARMONIC SOCIETY.

SEASON 1889-90.

Conductor: Mr. HENRY W. WESTON, Mus. B., F.C.O.

BAND AND CHORUS OF 150 PERFORMERS.

The above Society will commence its second season on THURSDAY,
September 19, 1889.

Rehearsals will be held at the National Schools, Putney Bridge
Road, Wandsworth, every Thursday, commencing at 8.15 p.m.

Performances of the following works will be given during the
Season:—

Handel's SAMSON. | Mendelssohn's ATHALIE.
Mozart's MASS, No. 12. | Handel's MESSIAH.
Rossini's STABAT MATER.

And several others, both Orchestral and Choral.
There are vacancies in the Chorus, particularly in the Contralto
division, also for wood-wind and cello in the Orchestra.

Applications for Membership, prospectus, and any further particulars
to be obtained of the Hon. Secs., Mr. W. T. Thorne, 84, Haldon Road,
Wandsworth, and Mr. Jas. Hodges, 4, Aspley Rd., Wandsworth, S.W.

NOVELLO'S ORATORIO CONCERTS.

CHOIR.

There are VACANCIES for SOPRANO, CONTRALTO, TENOR,
and BASS VOICES. Immediate application should be made to the
Choir Secretary, Mr. Stedman, 12, Berners Street, W.

FINSBURY CHORAL ASSOCIATION

AND

METROPOLITAN COLLEGE OF MUSIC

(Incorporated under the Companies' Acts).

Principal: Mr. C. J. DALE, Conductor of the Finsbury Choral
Association.

Vice-Principal: Mr. E. H. TURPIN, Dean of Trinity College; Secretary
of the College of Organists, &c., &c.

The Metropolitan College of Music, recently established in connection
with the Finsbury Choral Association, will commence operations
with the ensuing scholastic term.

Private instruction in Vocal and Instrumental Music will be given
by eminent professors.
Sight-singing and Instrumental Classes in several grades under the
direction of competent teachers.

Suitable premises have been secured and completely furnished for the
purposes of the College in the immediate vicinity of Holloway Hall.

Prospectus, with full information, list of Professors, fees, &c., may be
had on application, personally or by letter, to the Hon. Secretary,
Mr. B. Hoddinott, B.A., College House, 455, Holloway Road, N.

R.A.M. CLUB.

President: Dr. A. C. MACKENZIE.

Founded July, 1889, for the maintenance of a friendly intercourse
between gentlemen who are Past Students of the Royal Academy of
Music. The scheme embraces two Social Gatherings and a Dinner
during the year. Annual subscription, 5s.; entrance fee, £1 1s.
Until October 1, 1889, all eligible applicants for Membership will be
regarded as Original Members without the formality of election. For
particulars apply to the Hon. Secretary, Mr. J. Percy Baker, Willersley
House, Old Charlton.

COLLEGE OF ORGANISTS.

N.B.—The LIBRARY will be OPENED on TUESDAYS, from
7 to 9 p.m.

Proposed arrangements for the Session, 1889-90.

November 12, 1889	..	Conversazione.
December 3	..	Lecture.
January 7, 1890	..	F.C.O. Examination (Paper Work).
" 8	..	F.C.O. Examination (Organ Playing).
" 9	..	F.C.O. Examination (Organ Playing).
" 10	..	Distribution of Diplomas.
" 14	..	A.C.O. Examination (Paper Work).
" 15	..	A.C.O. Examination (Organ Playing).
" 16	..	A.C.O. Examination (Organ Playing).
" 17	..	Diploma Distribution.
February 4	..	Lecture.
March 4	..	Lecture.
April 1	..	Lecture.
" 14	..	Annual Dinner.
May 6	..	Lecture.
June 3	..	Lecture.
July 2	..	Lecture.
" 15	..	F.C.O. Examination (Paper Work).
" 16	..	F.C.O. Examination (Organ Playing).
" 17	..	F.C.O. Examination (Organ Playing).
" 18	..	Distribution of Diplomas.
" 22	..	A.C.O. Examination (Paper Work).
" 23	..	A.C.O. Examination (Organ Playing).
" 24	..	A.C.O. Examination (Organ Playing).
" 25	..	Diploma Distribution.
" 31	..	Annual General Meeting.

E. H. TURPIN, Hon. Secretary.

Hart Street, Bloomsbury, W.C.

GUILD OF ORGANISTS,

89, CHANCERY LANE, LONDON, W.C.

The Office of the Guild will be CLOSED during the month of
August and until September 30, and no communications can be
answered until that date.

By order of the Council,

MORETON HAND, Hon. Sec.

J. T. FIELD, Sub-Warden.

PROFESSIONAL NOTICES.

MISS EFFIE CLEMENTS (Soprano).

Address, 30, Albion Street, Hyde Park, W.

MISS CONWAY (Soprano)

(Pupil of W. Shakespeare, Esq., London).

For Oratorios, Concerts, &c., address, 53, Robert Street, Chorlton-on-Medlock, Manchester.

"Miss Conway has a lovely voice of extensive range and great purity."—*Manchester Guardian*."Miss Conway possesses a rich soprano voice, well trained and powerful."—*Llandudno Visitor*."The Ancient Mariner."—The manner in which Miss Conway executed her most difficult work left nothing to be desired, her exquisitely brilliant and fluent rendering of the soprano solos bringing forth rounds of applause."—*Hersford Journal*."Miss Conway has a beautiful voice. Her high notes are peculiarly rich and full."—*West Cumberland Times*."Spa Concerts."—The announcement of Miss Conway's engagement is always looked forward to with pleasure, and on each occasion her voice and method appear to gain power. Her songs rarely fail to receive encores, and her favouritism here is well established."—*Harrogate Visitor*, August 16, 1889.

MISS EMILY DAVIES (Soprano).

Address, Severn House, Seven Sisters' Road, Finsbury Park, N.

MISS MARY DITCHBURN (Medalist, Soprano)

(First-class Society of Artists).

For Oratorios, Cantatas, Ballads, &c., 21, Albany Rd., Stroud Green, N.

MISS MARJORIE EATON (Soprano)

(Pupil of W. Shakespeare, Esq.).

For Concerts, Oratorios, &c., 237, Katherine St., Ashton-under-Lyne.

MISS JEANNETTA FRAZIER (Soprano).

For Ballad Concerts, Italian Operatic, Oratorios, &c., address, Beeches, Bolton Road, Small Heath, Birmingham.

MISS FUSSELLE (Soprano)

(Pupil of Madame Sainton-Dolby, formerly her Assistant Professor; Licentiate (Artist) of the Royal Academy of Music).

For Concerts, Oratorios, &c., address, 37, Harrington Square, N.W.

MISS MARIE GANE (Soprano)

(Of the Crystal Palace, London, Bath, Cheltenham, & Bristol Concerts), 380, Brixton Road, and Montpellier, Bristol.

MISS MAY GOODE (Soprano).

For Oratorios, Concerts, &c., address, Piercy Watson, Professor of Singing, St. Cecilia, Leamington Spa.

MADAME PROBERT-GOODWIN (Soprano), Oratorio, Cantata, or Ballad Concerts. Arundel House, Woodfield Rd., Reiland, Bristol; or, 44, Tressilian Rd., St. John's, London, S.E.

MADAME LAURA HAWORTH (Soprano).

For Oratorios and Ballad Concerts, address, 22, Laurel Road, Fairfield, Liverpool.

MADAME MINNIE JONES (Soprano).

Address, St. Asaph; or, 238, Brixton Road, S.W.

MISS ANNIE MATTHEWS (Soprano).

For Concerts (Oratorio and other), Banquets, &c., address, Goring House, 8, Hayter Road, Brixton Hill, S.W.

MISS M. LISTER-NEWMAN, R.A.M. (Soprano)

(Silver Medalist, 1886; Certificate of Merit, 1887).

For Oratorios, Concerts, At Homes, and Private Lessons, address, 220, Marylebone Road, W.

MISS ELLIOT RICHARDS (Soprano).

For Oratorios, Concerts, &c. Address, 9, Oakley Street, Northampton.

MISS FANNIE SELLERS (Soprano).

For Oratorios, Classical and Ballad Concerts, Crag Cottage, Knaresbro'.
Address, Weedon House, Stamford Hill, N.

MADAME MARTIN TEGG (Soprano).

Address, Weedon House, Stamford Hill, N.

MADAME ELENE WEBSTER (Soprano).

Concerts, Oratorio, &c., apply, care of Forsyth Bros., 272A, Regent Circus, W., and 122, Deansgate, Manchester.

MDLLE. JOSÉ D'ARÇONVILLE (Contralto),

Personage Road, Withington, Manchester.

MISS DEWS (Contralto),

4, St. Thomas Road, Finsbury Park, N.

MISS EMILY FOXCROFT (Contralto)

(Gold Medalist, L.A.M., 1888; First-class Society of Arts, &c.) Oratorios, Ballad Concerts, &c., for terms and vacant dates, 3, Holford St., W.C.

MISS GORSE (Contralto)

(Gold Medalist), Wordsworth Road, Small Heath, Birmingham.

MISS EMILIE HARRIS (Contralto),

42, Golden Hillock Road, Birmingham.

MISS KATE MILNER (Contralto).

For Oratorio, Operatic or Ballad Concerts, Lessons, &c., 21, Cromwell Grove, West Kensington Park.

MADAME NELMES (Contralto)

(Of the Bristol Musical Festival Society Concerts), 134, Dorset Road, Clapham Road, S.W.; or, Derby Villa, Clifton Wood, Bristol.

MISS MARIANNE TOMLINSON (Contralto).

For Ballads, Oratorios, &c., address, Idle, Yorkshire.

MISS COYTE TURNER (Contralto).

For Concerts, Oratorios, &c. Address, 21, Alexandra Road, Finsbury Park, London, N.

MISS VERKRUZEN (Contralto).

For Concerts, Oratorios, &c., address, care of Messrs. Forsyth Bros., 272A, Regent Circus, W., and 122, Deansgate, Manchester.

MISS ALICE WALKER (Contralto)

(Pupil of Signor Randegger).

For Concerts and Oratorios, address, care of Messrs. Forsyth Bros., London and Manchester.

MISS MARY WILLIS (Contralto or Mezzo-Soprano)

(Pupil of the late Madame Sainton-Dolby, and Assistant Professor in her Academy; also Professor in the Hyde Park Academy of Music). For Oratorios, Concerts, &c., address, 9, Rochester Terrace, Camden Road, N.W.

MR. LEWIS S. BARLOW (Tenor),

13, Knowl Street, Hollinwood, Oldham.

MR. MASKELL HARDY (Tenor),

5, Eversleigh Road, Shaftesbury Park, S.W.

MR. LLOYD JAMES (Tenor).

For Concerts and Oratorios, address, Smethwick, Birmingham. References kindly permitted to A. J. Caldicott, Esq., Atherstone Terrace, Gloucester Road, W.

MR. HARRY STUBBS, R.C.M. (Tenor),

St. George's Chapel, Windsor.

Address, 18, The Cloisters.

MR. HERBERT ALDRIDGE (Baritone).

For Oratorios, Concerts, &c. South Street, Romford, Essex.

MR. HENRY BAILEY (Baritone).

Address, 15, Pasley Road, Manor Place, Walworth, S.E.

MR. HAMILTON BENNARD (Baritone).

For Oratorios, Ballad Concerts, &c., Chilton House, Alkham Road, N.

MR. J. G. HEWSON (Baritone).

Address, 2, St. Ann's Road, Stamford Hill, N.W.; or, 276, Hyde Road, Manchester.

MR. ROWLAND HILL (Baritone).

For Concerts and Oratorios. Address, Long Eaton, Nottingham. "Mr. Rowland Hill has a baritone voice of remarkable excellence. His fiery Handelian solo was faultless. Mr. Hill should make a reputation."—*Nottingham Express*.

MR. WALTER I. HOBSON (Baritone).

For Concerts, Organ Recitals, Matinées, At Homes, &c., address, 149, Walton Road, Liverpool.

MR. WILLIAM RILEY (Baritone).

For Oratorios, Concerts, &c. Huddersfield.

MR. ARTHUR M. SHORE, R.C.M. (Baritone)

(Pupil of Signori Alberto Visetti and Franco Novara).

For Oratorios, Ballad Concerts, &c. Has vacancies for pupils for Singing and Violin. 14, Dewhurst Road, West Kensington Park, W.

MR. LUCAS WILLIAMS (Baritone).

Oratorios, Ballad Concerts, &c., address, 9, Upper Woburn Place, W.C.

MR. J. BROWNING

(Principal Bass, Leeds Parish Church).

For Oratorios, Concerts, &c., address, Parish Church, Leeds.

MR. JAMES W. CLOUGH (Bass)

(Of the Manchester, Blackpool, Douglas, &c., Concerts, and Principal Bass, Parish Church, Burnley) is open for Oratorios, Ballads, &c. Terms and Press opinions, address, New Bank House, Burnley.

MR. BYRON DEWHURST (Bass)

Is open for Oratorios, Operatic Selections, and Ballad Concerts. For terms, vacant dates, &c., address, Cathedral, Canterbury.

MR. THOMAS KEMPTON (Bass),

674, Petherton Road, Highbury New Park, N.

MR. HOWARD LEES (Bass).

For Oratorios, Concerts, &c., address, Delph, Manchester.

MR. FRED W. DAVIS (Trombone, Tenor and Bass), 56, Kingsley Street, Shaftesbury Park, S.W.; and Savoy Theatre.

MISS VINNIE BEAUMONT (Soprano) is now booking ENGAGEMENTS for the coming season. Scotland on October 14. Address, Point House, Brigg, and Messrs. Novello, Ewer and Co., 1, Berners Street, W.

MISS CLARABEL HARRIS (Soprano) is prepared to receive ENGAGEMENTS for Oratorios, Concerts, &c., during the coming season. For terms, apply to Mr. H. T. Bywater, Chapel Ash, Wolverhampton.

MISS HONEYBONE (Soprano) is now booking ENGAGEMENTS for the ensuing season. Address, Bridlesmith Gate, Nottingham.

MISS EDITH MARRIOTT (Soprano) begs to notify her CHANGE OF ADDRESS to Oaklands, Parson's Green, S.W., where she desires letters respecting Concert Engagements or Pupils to be addressed; or to Mr. W. Marriott, 295, Oxford Street, W.

MADAME LAURA SMART (Soprano) requests that all communications respecting Oratorio, Operatic Recital, or Ballad Concerts be addressed, 44, Alexandra Road, London, N.W.; or, 50, Church Street, Liverpool.

MISS ELLEN MARCHANT (Contralto), Gold Medalist; Society of Arts Medalist; City Exhibitioner, G.S.M., is prepared to accept engagements for Oratorio, Ballad or Operatic Concerts, in town or country. For terms, apply to Mr. W. B. Hooley, 104, Warwick Street; or to Miss Ellen Marchant, 22, Walham Grove, Fulham.

MADAME and MR. SUTTON SHIPLEY (Gentleman of Her Majesty's Chapel Royal, St. James's Palace), Contralto and Baritone, request all communications to be addressed to 97, Dalberg Road, Brixton, London, S.W.

MASTER CHARLES STEWARD, for HARVEST FESTIVAL, &c. Apply to Mr. Clement Colman, Dunster House, Mincing Lane, E.C. Mr. Colman has Vacancies for two Boys, to train for Church work, Concerts, &c. Preference given to those living within easy access of Clapham.

MR. BANTOCK PIERPOINT begs to announce his REMOVAL to Halton, Streatley Road, Kilburn, N.W., and requests that all communications may be directed as above, or to his Agent, Mr. N. Vert, 6, Cork Street, W.

CHORAL SOCIETIES, ORGAN RECITALS, &c.—Baritone Vocalist will be glad to give services for expenses. Oratorios, Cantatas, Miscellaneous. Address, Mr. John Orner, Laleham House, Santos Road, Wandsworth, S.W.

CHORAL SOCIETIES (Oratorios, Cantatas, &c.)—Mr. CHARLES ORTNER (Bass) will be happy to give his services for expenses. Address, 20, Great Marlborough Street, London, W.

MR. EGBERT ROBERTS (Bass) requests that all communications respecting Oratorios, Opera, or Concerts be addressed, 49, Pentonville Road, N.

MR. BINGLEY SHAW, who is at present fulfilling an eighteen months' engagement on the Continent, returns to England on October 1, for the Concert Season.

MR. JAMES B. SMITH (Principal Bass, Peterborough Cathedral) requests that all communications respecting Concerts, &c., be addressed to 4, Princes' Villas, Peterborough.

MR. and MRS. WALLIS A. WALLIS (Bass and Mezzo-Soprano), for Oratorios, Concerts, &c. (Two hours' Dramatic and Musical Recitals given.) Willow Lodge, Leeds.

MADAME ANNIE ALBU begs to announce her CHANGE OF ADDRESS from Blackpool to 223, Maida Vale, London, W., where all communications respecting Concerts, Oratorios, &c., should be addressed.

MR. CHARLES STAPLETON (Pianist) accepts Public or Private Engagements for town or provinces. Permanency desired. Highest references. 77, St. Stephen's Avenue, Uxbridge Road, W.

MISS CLARA TITTERTON, Associate and Silver Medalist, R.A.M., First Class Certificate Society of Arts, &c., &c., receives PUPILS for the VIOLIN and PIANOFORTE on moderate terms. Lessons given at pupils' own residences. Schools attended. Miss Titterton also accepts engagements for Concerts and At Homes. 38, Agate Road, The Grove, Hammersmith, W.

HARP LESSONS.—MISS EMILY DIXON, ex-Scholar of the Royal College of Music, and Pupil of Mr. John Thomas (Harpist to Her Majesty the Queen), gives Harp Lessons and accepts engagements for Concerts and At Homes. Special arrangements made for Schools. Address, 82, Talbot Road, Bayswater, W.

MR. W. C. AINLEY, Mus. Bac., Cantab. (1884), teaches HARMONY, COUNTERPOINT, &c., by Correspondence. Terms moderate. New House, Mirfield, Yorkshire.

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MR. J. PERCY BAKER, A.R.A.M., teaches HARMONY, COUNTERPOINT, &c., and prepares Candidates for Musical Examinations by post. Instructed successfully for Local Exam., R.A.M., 1889. Personal Lessons in Theory or Pianoforte given at own or pupil's residence, or at 84, New Bond Street, W. Schools attended. Organ Lessons, Willersley House, Wellington Road, Old Charlton.

MR. C. DE V. BARROW (Pupil of Herr L. Emil Bach) receives PUPILS for PIANOFORTE. Schools attended. Address, 66, Warwick Street, S.W.

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MR. WM. BLAKELEY, Mus. Bac.,—Candidates successfully prepared by Post for MUSICAL EXAMINATIONS. Latest successes: Mus. Bac., Toronto, 1887; First and Second Exams., 1888 Final Exams.; all First Class, &c. 23, Gillespie Crescent, Edinburgh.

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MR. ARTHUR CARNALL, Mus. Bac., Cantab., gives LESSONS in HARMONY, &c., by Post. 9, Avington Grove, Penze, S.E.

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DR. CROW, of Ripon Cathedral, teaches HARMONY, COUNTERPOINT, FUGUE, &c., by Correspondence.

ARTHUR T. FROGGATT, Mus. Bac., T.C.D., gives LESSONS in HARMONY and COUNTERPOINT by Correspondence. Castle Street, Sligo.

MR. JOHN GREIG, M.A., Mus. Bac., F.C.O. (qualified by examination for Mus. Doc., Oxon.), teaches HARMONY, COUNTERPOINT, and FUGUE by Correspondence. Successes: Final Mus. Bac., Oxon., and F.C.O. paper work. 7, Scotland Street, Edinburgh.

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DR. F. J. KARN, Mus. Bac., Cantab., Mus. Doc., Trinity College, Toronto; L. Mus., T.C.L., gives LESSONS by Post in HARMONY, COUNTERPOINT, FUGUE, ORCHESTRATION, &c., and prepares for Musical Examinations. Latest successes: Mus. Doc., Toronto, 1889; Mus. Bac., Toronto, 1889, First, Second, and Final Examinations. First Class (First on List, 1887); L.R.A.M., 1889; L. Mus. (including Candidate with highest number of marks, 1888), and A. Mus., T.C.L., 1889; F.C.O. and A.C.O., 1889; Tonic Sol-fa College, Highest Examinations, 1889; A.R.C.M.; F.Gld.O.; Senior Local R.A.M. and T.C.L. Honours; and Society of Arts, Honours. Terms very moderate. Address, 70, Park Road, Haverstock Hill, N.W.

MR. ARTHUR W. MARCHANT, Mus. Bac., Oxon., F.C.O., gives LESSONS in HARMONY, COUNTERPOINT, FUGUE, ORCHESTRATION, &c., by post. Several former pupils have been successful in various examinations. Address, Sandrock, Sevenoaks.

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MR. R. STOKOE, Mus. Bac., Cantab., F.C.O., gives ORGAN and PIANOFORTE LESSONS. Harmony, Counterpoint, Composition, &c., taught personally or by Post. Many successes at College of Organists, Mus. Bac., Toronto, and Local R.A.M. Examinations, &c. Terms moderate. 22, Market Street, Mayfair, W.; or, Haldon, Rossiter Road, Balham, S.W.

DR. TAYLOR, F.C.O., L. Mus., prepares CANDIDATES for MUSICAL EXAMINATIONS by Post. Forty-six Degrees, Diplomas, and other Honours, including Mus. Bac., F.C.O., A.C.O., F.Gld.O., and L. Mus., have been gained by Dr. TAYLOR's Pupils during the past Three Years. Address, Wolverhampton Road, Stafford.

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MR. A. W. TOMLYN, L.Mus., T.C.L., the Avenue, Girvan, resumes **TEACHING**, September 2. Immense success in Exams. 1889, by pupils in all parts of United Kingdom. Terms very moderate.

MR. A. W. TOMLYN, L.Mus., T.C.L., Organist, Parish Church, Girvan, teaches **HARMONY, COUNTERPOINT, ACOUSTICS, &c.**, by Correspondence, on most reasonable terms. References to past successful pupils (first-class honours) in various examinations.

HERBERT W. WAREING, Mus. Doc., King's College, Cambridge (1886), gives **LESSONS** in **HARMONY, COUNTERPOINT, INSTRUMENTATION, CANON, and FUGUE** by Correspondence, and prepares Candidates for University and other Musical Examinations. Latest successes—**L.R.A.M.** and **A.C.O.**, January, 1889; 1st Mus. Bac., Cantab., May, 1889. Address, Dr. Wareing, 76, Bristol Road, Edgbaston, Birmingham.

MR. H. W. WESTON, Mus. Bac., F.C.O. (University Silver Medalist, Toronto, 1889), gives **LESSONS** in **HARMONY, COUNTERPOINT, &c.** Candidates also successfully prepared by post for Musical Examinations. Terms moderate. Address, 20, Dempster Road, Wandsworth, S.W.

CORRESPONDENCE COLLEGE OF MUSIC, Bisley, Woking, Surrey.—The Staff undertake to **PREPARE STUDENTS**, while residing at their own homes, for University and other Exams. Harmony, Counterpoint, Fugue Form, Instrumentation, Arts and Science. Terms and papers of the Registrar.

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THE MUSICAL TIMES AND SINGING-CLASS CIRCULAR.

SEPTEMBER 1, 1889.

ANGLO-CANADIAN COPYRIGHT.

A SHORT paragraph, which appeared in the August number of *THE MUSICAL TIMES*, directed attention to an agitation now being carried on in Canada with reference to the Law of Copyright, at present affecting the interests of authors and publishers as between the mother country and the colony. Seeing that this agitation has proceeded so far as to assume the form of an Act, which, having passed the two Houses of the Canadian Legislature, is now awaiting the Royal Assent, it is time that the matter formed the subject of grave consideration in this country, where acts of confiscation, affecting any section of the community, are not, as a rule, accepted without a murmur. In the article referred to a point was taken that, before any expression of English opinion upon the merits of the Act in question is called for, there exists a preliminary objection, which Canada should at once be required to dispose of. It was pointed out that, under the laws which now regulate Anglo-Canadian copyright interests, large sums of money are due from, and unpaid by, the Canadian authorities to British copyright owners; and that, until that account is discharged in the usual way, it is premature to discuss any proposals for a change in the law.

A preliminary objection, however, is, as often as not, indicative of a weak case behind it, the object being to put off and embarrass the more open discussion of the case upon its merits. A careful consideration of the history of the Copyright Law between England and Canada will at once demonstrate that the mother country has no reason to take advantage of any such subterfuge; on the contrary, it will appear that such an investigation will be all in favour of the mother country, and that it will cut the ground from under the feet of the colony in its unwarrantable attempt to place an Act of obvious confiscation upon the Canadian Statute Book. The preliminary objection may be, therefore, waived for the present, although later on it will form a substantial argument; and it will be profitable to at once consider the case historically and critically.

At the outset it may be laid down, without fear of contradiction even in Canada, that the English Copyright Act of 1842, which is still the fountain-head of the English law on the subject, applied to Canada, and to all other English possessions, in precisely the same way as it applied to the United Kingdom. Not only was this expressly laid down by the 29th Section of the Act, but it was held by the House of Lords in the important case of "*Routledge v. Low*"—(1) That an author residing in Canada can, under the Act of 1842, acquire copyright in England; and (2) that British copyright, when once it exists, extends to every part of the British dominions. It is not necessary to go into the detail of the provisions of the Act of 1842; because if it can be shown that Canadian authors and publishers are as well protected under that Act, and subsequent Acts, as British authors and publishers are, the Canadian case for agitation and confiscation is clearly disposed of. To demonstrate that this is so, however, two provisions of the Act of 1842 must be borne in mind—one a condition necessary to be observed before English copyright can exist even in England; the other a provision which prohibits the importation into the United Kingdom or any British colony for sale or hire, by any person, other than the owner of

the copyright work, of any foreign reprint of such work. The condition referred to makes it necessary that the work be *first published in the United Kingdom*. If it is so published, it is protected throughout the British dominions; but if the work is first published in Canada, or any other British colony, no copyright—*i.e.*, no English copyright—can, under the Act of 1842, be acquired in that work. Of course the local laws of the colony could protect it in that colony; but outside that colony it was, under the 1842 Act, without protection. Canada, however, by a series of Acts, commencing with an Act of 1841, and continued as recently as 1875, has passed laws which regulate Canadian copyright as regards works published in Canada.

Here, then, was an anomaly. Works first published in the United Kingdom were protected everywhere within British Dominions; but works first published in a colony were only protected in the colony where they were first published; assuming, of course, that the colony had passed a law for the purpose. This anomaly no longer exists; and at the present moment the only distinction which remains between the laws which protect British publications and those protecting colonial publications, is in favour of the colonies.

Already it has been observed that the other provision of the Act of 1842, necessary to be borne in mind, is the prohibition which prevents anyone, other than the owner of the copyright work, from importing into the British Dominions, *for sale or hire*, foreign reprints of British copyright works. Three years later another Act *absolutely* prohibited a similar importation of reprints produced in any other country. Both these Acts, however, failed to check the steady flow of foreign reprints of British copyright works into the colonies, and enormous quantities of these pirated reprints found their way into Canada from the United States. The British protests against this state of affairs may be without difficulty imagined, and it was to protect the British owner of the copyright, as much as to enable Canada and the other colonies to enjoy the benefit of a literature, which being stolen, as it were, was necessarily sold to them at a cheap rate, that an Act of 1847 was passed in England.

This Act of 1847 enabled Her Majesty, by an Order in Council, to suspend the prohibitions against importation into British colonies of foreign reprints, contained in the Acts of 1842 and 1845, provided the colony chose to accept its benefits by passing a local law which, in the opinion of Her Majesty, made due provision for protecting the rights of British authors there. Canada, in due course, accepted the benefits offered by the Act, and in the year 1850 passed an Act authorising the Governor in Council to impose a duty, not exceeding twenty per cent., on foreign reprints of British copyright works for the benefit of the author of the work; and on December 12, 1850, an Order in Council was issued, under the English Act of 1847, suspending, as regards Canada, the prohibitions contained in the Acts of 1842 and 1845. The duty was fixed at twelve and a half per cent. *ad valorem*.

Here it is necessary to remark that, in consequence of the Confederation of Canada in 1867, and of the passing of an act by the Canadian Legislature in the following year (31 Vict., c. 7), for the purpose of imposing fresh customs duties for the Dominion generally, it became doubtful whether, owing to the words used in the Customs Act, the Act of 1850 had not been repealed. Accordingly, the Canadian Legislature passed an Act in the year 1868 (31 Vict., c. 56) for the purpose of removing that doubt, and for re-enacting the Act of 1850, so as to make it apply to the Dominion generally. In consequence of the

passing of this last Act Her Majesty's Order in Council of December 12, 1850, which had been issued to give effect to the Canadian Act of 1850, became of doubtful value; and it was necessary to issue a fresh Order in Council to give effect to the Canadian Act of 1868. This was done by the issue of an Order in Council dated July 7, 1868. So that, it will be noted, the Act and Order in Council of 1868 made no change in the law; they merely provided for the continuity of the law by exactly filling the places up to that date occupied by the Act and Order in Council of 1850.

Both Orders in Council, however, proved to be mere waste paper, so far as they concerned the author's interests. The duty—the altar upon which those interests were sacrificed—was, to all intents and purposes, never collected; and the obstruction which was opposed to the author's endeavours to collect it was so carefully organised that British copyright owners soon became conscious of the fact that the duty was a mere pretext; and they have long ago ceased to concern themselves about it, or to rely upon the provisions of the Canadian Act, which, had it been designed for the purpose, could hardly have deprived them more effectually of the compensation which was, in theory, reserved to them. Had this duty really been collected large sums of money, which at present only swell the "bad debts" account in the reckoning, would have been paid by Canadian dealers to British authors and composers.

The Act of 1847 is probably the only statute on the English Statute Book which permits the receiver of stolen goods to reap the benefit of his transactions with the purloiner. It was only because the Act in question made due provision for compensating the owner of the goods that it was possible for it to become a law in England. What then can be said of the receiver, who, permitted to carry on his trade under certain conditions, completes his transactions with the purloiner, but ignores his obligations to the owner, and the conditions subject to which alone his transactions were to be tolerated? Can it be argued that such a receiver is to be allowed to go one step further and to snatch the goods from the owner himself? Yet this is what the Canadian Act, now awaiting the Royal assent, is framed to facilitate.

Recapitulating, for a moment, it will be seen that upon the issue by Her Majesty of the Orders in Council of December 12, 1850, and July 7, 1868, the position briefly was as follows:—1. Under the Act of 1842, works first published in the United Kingdom enjoyed copyright throughout the British Dominions; 2. Canada, by publishing in England, would reap all the benefits of that Act precisely as though Canada were an English county; 3. Under Canadian statutes Canadian authors and publishers could enjoy absolute protection in Canada for works copyrighted there; and (4) Under the Orders in Council of December 12, 1850, and July 7, 1868, Canadian dealers could import foreign pirated reprints of English copyright works. On the other hand, the British author had no rights in Canada other than those derived under the Act of 1842; and under no circumstances were British dealers permitted to import into this country the pirated editions referred to, notwithstanding that these editions were being constantly poured into Canada, and, as events proved, with an utter disregard of the duty to which they were subject. The consequence was that, by the importation of these pirated reprints into the Dominion, British owners lost the sale of their works in the Canadian market; while, by the failure of the Canadian Legislature to provide for the collection of the duty, reserved as compensation, they lost that also.

For some six or seven years the situation remained unaltered: British authors were clearly duped; and, as the collection of the duty was practically impossible, their only chance of redress was to be, if possible, admitted to the benefits of the Canadian Copyright Law, under which, by republishing their works in Canada, they would be in a position to restrain the importation of the pirated reprints of their works into the Dominion. In the year 1875 this very desirable change was effected by the passing of an Act in the Canadian Legislature which, in due course, received the Royal assent.

It is important here to observe that Acts of the Dominion Legislature are usually ratified by the mere assent of Her Majesty. As, however, the Order in Council of 1868 was still in force when the Act of 1875 was passed, a doubt was raised whether the Royal Assent could operate so as to modify that Order in Council, in a manner necessary to give validity to the provisions of the Act of 1875. Accordingly a special Act of Parliament was passed to remove all doubt and to enable the Royal assent to be given; and the Canadian Act was duly ratified.

This measure of justice, of 1875, for which full credit must be given to Canada, enabled British and colonial copyright owners to protect their property under the Canadian Law, and to obtain a Canadian copyright, on condition that the work was printed and published, or reprinted and republished, in Canada, with the necessary formalities. And it was provided that nothing in that Act was to prohibit the importation from the United Kingdom of copies of the work lawfully printed there.

Upon this change in the law taking effect the prospects of the British owner very much improved. Canada had enabled him to minimise the evil consequences of the Orders in Council of 1850 and 1868, and all that he had to do was to print and publish, or reprint and republish, in Canada. So far everything looked promising. Yet, before the Act of 1875 had been in force for twelve months, a very gross attempt was made by the Canadian publishing world to twist and distort its provisions in a manner which, had the attempt proved successful, must have made the Act a far greater stumbling-block for the British copyright owner than the Orders in Council of 1850 and 1868 have proved to be.

It was contended in Canada that this Act of their Legislature had practically repealed, as far as Canada was concerned, the English Act of 1842! It was maintained that the English Act of 1842 and the Canadian Act of 1875 were to be read together, and that the provisions of both Acts were to be duly observed; and that the Act of 1875, being the later, must be taken to have repealed the Act of 1842 to the extent to which its provisions did not harmonize with the Canadian Act. Canadian publishers accordingly asserted that, as their Act required printing and publication in Canada, no works not so printed and published could enjoy copyright in Canada, notwithstanding that, prior to the date of that Act, they had enjoyed it under the Act of 1842. They further supported these monstrous arguments by maintaining that the English Act of Confederation of 1867, commonly known as the British North America Act, which united into one Dominion the various Federated Provinces of Canada, had, by conferring on the Dominion Parliament "exclusive legislative authority" in various matters, including copyright, given Canada the power to legislate on the subject, not only against the various provincial legislatures, but also against the United Kingdom itself; and that, even if the Canadian Act of 1875 could not have the force of repealing an English statute, at all events the English Parliament had, by a special Act (referred to

above), ratified the Act of 1875, and had, consequently, repealed its own Act of 1842.

On the strength of arguments such as these they not only sought to fritter away the provisions of the Act of 1875, but they went so far as to publish an English copyright work, which had not been printed and published in Canada. To resist this outrage the famous action of "*Smiles v. Belford*" was instituted in the Canadian Courts. The action was by an English copyright owner to restrain the publication in Canada by the defendant of the plaintiff's work "*Thrift*," a work in which he claimed copyright in Canada under the Act of 1842, notwithstanding that he had not availed himself of the provisions of the Canadian Act of 1875.

One by one the Canadian arguments were disposed of, and the Canadian Vice-Chancellor by his judgment decided that it is not necessary for the author of a book, which is copyright in England, to copy-right it in Canada with a view of restraining a reprint of it there; but that if he desires to prevent the importation into Canada of pirated copies from a foreign country, he must copyright his book in Canada. He further held that the British North America Act did not give the Dominion Parliament any right to legislate on copyright questions as against the United Kingdom, but only as against the various provincial legislatures; that the special English Act confirming the Canadian Act of 1875 could not be held to have repealed any portion of the English Act of 1842; that there was nothing inconsistent between the Acts of 1842 and 1875; that there was nothing to compel a British copyright owner to avail himself of the provisions of the Canadian Act of 1875 if he preferred to protect his copyright under the Act of 1842; and that all he could gain by the Canadian copyright was the right to prevent importation into Canada of foreign reprints of his work; which the combined effect of the Act of 1842 and the Order in Council of July, 1868, would interfere with his doing if he preferred to ignore the Canadian Act of 1875.

The case was carried to the Canadian Court of Appeal, where the Canadian Chancellor and three Judges of Appeal affirmed unanimously, and on all points, the decision of the Court below.

The attempt, therefore, of the Canadian publishers again to filch the property of British owners was, in this instance, completely frustrated by the *decisions of their own Courts of Law*; and to the present day the law remains as it was laid down in 1876 in the case of "*Smiles v. Belford*."

Only one other statute need be referred to before the Act which has provoked this discussion will be considered. The reader will have been struck by one hardship which has throughout affected the interest of the Canadian publisher. It has been observed that he could obtain no copyright in England unless he published in England, and that if he published in Canada his work could only claim the protection afforded by Canadian Acts, which, of course, could not control the mother country, nor diminish the effect of the Act of 1842, which made publication here a *sine quâ non*.

The establishment of an International Copyright amongst the various countries who agreed to be bound by the provisions of the Berne Convention of 1886 afforded the opportunity of removing this one cause of complaint which, at that date, Canada could advance. The English Act of Parliament passed in 1886, to confirm what was undertaken in the name of Great Britain and her colonies at the Berne Convention, enacted that the English Copyright Acts were to apply to a literary or artistic work first produced in a British possession in like manner as they applied

to a work first produced in the United Kingdom; and that nothing in the English Copyright Acts was to prevent the passing in a British possession of any Act or ordinance respecting the copyright, *within the limits of such possession*, of works first produced there.

By this last change in the law was swept away the only anomaly which worked to the prejudice of the Canadian; and at the present moment, on all questions of copyright, whether English, Canadian, or International, the Canadian is, in all respects, in as good a position as the Englishman. To all intents and purposes Canada has become a portion of England, and the only distinction that exists between the two countries is that Canada may, under certain conditions (which are ignored) import foreign reprints of British copyright works, which under no conditions can be admitted into the United Kingdom.

Under these circumstances the proposed new Canadian Act (1889) has, very naturally, created no small stir among British authors and publishers. This Act proposes to grant a Canadian copyright to Canadians, British subjects, and to those foreign countries which are entitled to the benefits of the Berne Convention, only on condition that the work is registered in Canada before, or simultaneously with, its publication elsewhere; and that it is reprinted and republished in Canada within one month of the date of its production elsewhere. Section 3 enacts (i.) that "if the person entitled to copyright under the said Act" (i.e., the Act of 1875) "as hereby amended fails to take advantage of its provisions, any person or persons domiciled in Canada may obtain from the Minister of Agriculture a license or licenses to print and publish or to produce the work for which copyright, but for such neglect or failure, might have been obtained; but no such license shall convey exclusive rights to print and publish or produce any work"; and (ii.) that "a license shall be granted to any applicant agreeing to pay the author or his legal representatives a royalty of ten per cent. on the retail price of each copy or reproduction issued of the work which is the subject of the license and giving security for such payment to the satisfaction of the Minister."

By Section 4 provision is made for the collection of the royalties by the Canadian Inland Revenue; but the Canadian Government is "not to be liable to account for any such royalty *not actually collected*." Section 5 provides for prohibiting or allowing the importation of copies of works, as to which licenses have been granted, according as the licensees do or do not provide adequately for the public demand. And Section 6 provides that the Act is not to be taken as prohibiting importation from the United Kingdom of copyright works lawfully published there; nor is it to apply to any work for which copyright has been obtained in the United Kingdom or other countries affected by the Act, before the Act comes into force. Such are the main provisions of the Act which now awaits the Royal assent.

That it must be resisted to the utmost, in the interests of British authors and publishers and the nation generally, is made obvious by a mere glance at its provisions; and it is of vital importance that steps be at once taken with that object.

It is impossible within the limits of these columns to exhaust all the arguments which may be advanced against the Act in question. The more serious objections to it will probably be discovered only when it is, if it ever will be, in actual operation. But it will be useful to point out even a few of the more fatal objections which suggest themselves, as attaching not only to the Act itself and its provisions, but to any Act which may be conceived in a similar spirit.

(1.) The Act goes beyond the powers of the Dominion Legislature. The Canadian Courts have decided

that the British North America Act of 1867 did not empower the Dominion to legislate against the United Kingdom. So that, even if the Act were to obtain the Royal assent, it would still be powerless to repeal the provisions of the English Act of 1842, which are in direct opposition to the provisions of the Canadian Act. Consequently the Act is premature; the way is blocked by the Act of 1842; and, unless the Dominion Parliament is to be allowed to repeal Acts on the English Statute Book, the Canadian Act is, *ipso facto*, impossible.

(2.) It is unjust, and contrary to the spirit of all modern legislation, national and international, on the subject; which is to extend, and not to restrict, the measure of protection afforded to those whose intellects are devoted to literature, science, and the arts, from the encouragement of which nations derive so great a benefit.

(3.) The Act is unnecessary. The history of Anglo-Canadian legislation on copyright questions shows that fresh legislation is absolutely uncalled for. At the present moment, and since 1886, Canada, upon all copyright questions (with the one exception already alluded to, which is in favour of Canada), is in exactly the same position as if the colony were geographically a portion of England. Every facility that is afforded to a British subject for the protection of his works is equally available for the benefit of the Canadian. In both cases works, whether first published in the United Kingdom, in Canada, or in any portion of the British dominions, are protected throughout the entire British dominions and in many foreign countries. The markets of the whole world are open to the Canadian no less than to the Englishman, and if, by a fair and open bargain, the Canadian publisher can arrange with an author or composer of any country for the purchase of his works, the Canadian publisher, no less than his English competitor, is protected in the enjoyment of the property which he has acquired. No author or composer, whatever his nationality, will decline to deal with the Canadian publisher merely because he is a Canadian; but the Canadian must pay the author's price, and so acquire in a straightforward way property which Englishmen and most foreigners will respect. If he cannot pay the author's price let him take his hands off property which so many English speaking and foreign nations have agreed is to be secured to the legitimate owner of it. What more can the Canadian want: unless it be the confiscation of those works or compositions which his own apathy prevents his originating, or which his own want of enterprise prohibits his acquiring in the open market, or openly?

(4.) The Act is unaccompanied by any guarantees. There is no probability that Canadian dealers or publishers will be more honest in the future than they have been in the past. What *certainty* is there that the ten per cent. royalty will be collected? The history of the twelve and a half per cent. duty does not inspire confidence on this point; and nothing short of *absolute certainty* will suffice, having regard to the important interests which are to be placed in jeopardy upon the pretext of a royalty. The Act provides that security is to be given to the *satisfaction of the Canadian Minister*; but the history of the same duty has demonstrated that Canadian Ministers are easily satisfied in these matters; and, when once the Minister is satisfied, the British copyright owner will be at the mercy of the Canadian publisher. Clause 4 of the Act declares that the Canadian Government is not to be liable for any royalty "not actually collected": those words are full of meaning, and give character to the whole Act.

(5.) If the object of the Act is to obtain a cheap literature in Canada, the Canadian Government may

go a long way towards that end, without confiscating the property of others, by abolishing an import duty of fifteen per cent., which is attached, as a fiscal tax, to all literature imported into the colony.

(6.) The provisions of the Act are vague and unreasonable; and, if the Act were in other respects acceptable, it must go back to the Canadian Parliament to be redrafted. The expression "each copy or reproduction issued" needs explanation. Does it mean copies printed, or copies sold and otherwise distributed? There is no machinery provided to enable the author, affected by the grant of a license, to ascertain what number of copies really have been "issued." The provision requiring reprinting and republishing in Canada, within one month of printing and publishing elsewhere, is arbitrary as regards the limit of time; and, as no power to extend it is reserved to anyone, it can only have been inserted as an excuse for expediting the moment for confiscation. The royalty, when collected, is to be paid over to the persons entitled thereto, "under regulations to be approved by the Governor in Council." Are the British and Colonial Legislatures to be consulted in the drawing up of these regulations? It will be interesting to learn how, and when, the payments will be made, and to what deductions they will be subjected.

(7.) The necessity of registration in Canada will oblige the British or Colonial copyright owner to employ agents in Canada to act for him; this will involve trouble and expense, and will leave the copyright of the work at the mercy of the agent, who, by delaying its registration, whether by negligence or by design, may deprive the author of his Canadian copyright for ever.

(8.) *Anyone* may obtain the license on giving the so-called security, so that, unless the conditions as to registration, reprinting, and republication in Canada are complied with, valuable copyright works and musical compositions, the property of Englishmen, will in all probability be utilised as material for Canadian newspapers and periodicals, and sold for a few cents per copy.

(9.) The Canadian reprints will go forth into the world unrevised by the author, to the detriment of his works.

Such are a few of the objections to this Act which are suggested by a casual glance at its provisions. The Act has the obvious appearance of being a means to an end, and that end is the complete abolition of Anglo-Canadian copyright. If this is what the Canadian desires, let him say so, without resorting to "licenses" and similar pretexts, and we in England will know how to deal with him. Let him assume the position which has been persistently maintained by his American neighbour, who candidly avows his determination to ignore such questions as International Copyright. If he were to adopt this line, English authors and publishers would be on their guard, and fresh legislation in England may be necessary to protect them. But there is one feature in the case to which it will be well to call the very serious attention of these reckless plungers, whose habit apparently is to pass a law to-day for the purpose of distorting it to-morrow. They must not overlook the fact that the familiarity which has bred contempt in their dealings with their English relations is not likely to be thoroughly appreciated in those countries which, by joining in the Berne Convention of 1886, have as important a voice as England has in the settling of this question. The matter becomes an international one. Germany, Belgium, Spain, France, Haiti, Italy, the Republic of Liberia, Switzerland, and Tunis are all entitled to be heard; and before the Royal assent can be accorded to such

a measure of universal confiscation as is now put forward, very grave questions will have to be settled to the satisfaction of everyone of those countries; and if Canada or England should attempt to deal lightly with interests such as these, it is not impossible to imagine that temerity of that kind will, in many instances, bring about very awkward situations with countries whose goodwill we appreciate, and whose honesty and straightforwardness in dealing with these questions might form a profitable subject for reflection by the colony whose aims and objects have ever been but clumsily disguised.

LADIES' SURPLICED CHOIRS.

THE correspondence upon this subject which was started in these columns, includes a number of letters containing facts, opinions, and suggestions. Many of these are interesting, some are instructive, and others are amusing. The variety of these qualities has been further extended by the numerous letters which have appeared in a daily contemporary, wherein the views of many musicians, amateur, clergy, and laity—very few of which have kept to the matter at issue—have been set forth. The questions involved have many sides—social, practical, convenient, æsthetic, and ecclesiastical. The letters on the subject were in answer to an inquiry as to whether there were any choirs in England in which the female members wore surplices. The practice had its origin, it is said, in the Cathedral of Melbourne, Australia. Whether it arose from expediency or inclination does not signify much. It may have sprung from the difficulty of obtaining boys to sing the treble part in the musical portion of the service. The utility of female voices being admitted, the character of the vestments most suitable became the subject of consideration. The matter was settled, and afforded a pattern for imitation, with modifications according to circumstances. It was felt that if ladies were to appear in the choir, some uniform costume was desirable, in order that it might harmonise with ecclesiastic surroundings and neutralise the effect of "the daily changing caprices of fashion in feminine attire." Among the vestments mentioned as being actually worn by those members of female choirs already existing, are: "An ordinary surplice over a dark dress with a small cap or biretta on the head; surplices pleated at the back to fit the figure, with violet velvet Tam O'Shanter caps to match the hangings of the church; robes specially designed by the ladies themselves with D.C.L. caps," and other peculiarities of millinery more or less fanciful. The appearance of the female singers, called by our contemporary "the Angelic Choir," being thus provided for, the value of the aid of the gentler sex in adding to the attractions of the service have formed no inconsiderable point in certain of the letters written on the subject. The ladies themselves have urged their claims to an active share in the performance of the musical portion of the service, while others, quoting St. Paul's words, "Let your women keep silence in the churches," would deny them the right to have lot or part in the performance of the act of worship under any conditions.

The belief expressed and endorsed by some, that the appearance of a female choir would have the effect of drawing men more frequently to church, need not be confirmed, as it is founded upon an entire misconception of the purport of the service. The "thousands of men who now keep away from church," who might be drawn by the attraction of a female choir, could scarcely be expected to attend the services with proper motives, and those who based

their arguments on such grounds may probably have had in mind the experience of the theatre rather than that at the church. Those pursuing the train of thought arising from this suggestion, who are of opinion that "an additional zest to the proceedings would also result from the monthly practice of a lady in the pulpit," appear to have ignored St. Paul's precept, which while it does not apply to women singing in the church, most certainly has reference to their preaching or leading the service. Of course in the ventilation of the several opinions there would be many correspondents who should express themselves concerning the difference in the quality of boys' and women's voices. On this ground there are conflicting opinions, some preferring the one, some the other. The most practical views are those of writers who speak with the conviction of experience. It might be assumed that young ladies undertaking the duties of singing in church would be more amenable than boys to discipline. This may be so. Differences, if they were created, would most likely have reference to the shape and pattern of the regulation costumes. The sober uniformity of the adopted clerical vestment adapted to female needs, would of necessity be subjected to the vagaries of the ever-changing modes in dress; for with women, even more than with men, the axiom "that it is better to be out of the world than out of the fashion" would be an ever present instigation to modification.

The question of adornments is of less importance than that of discipline, and in this respect the females of the choir would be superior. But, as a Conservative Vicar points out, there are other sides to the question. "Boys, it is true," he says, "are in many ways a nuisance; their eyes have a knack of wandering; their apprehension of new work is not so subtle and quick as that of the fair sex; their discipline is not always all that might be wished; while their voices will insist on cracking just when the choir-master has completed their education to his satisfaction. But, though young damsels are demure and obedient enough, it is not so with their charming elders. To reprimand a lady chorister is a very dangerous experiment, and may mean the decimation of your flock. This peculiarity of the feminine mind is no new experience. Those who remark the continual disputes between *prima donnas* and their managers will appreciate my meaning. Then there is another troublesome element to be considered. These fair creatures do not always appear to recognise the solemnity of their position."

The supposed advantage of gaining greater expression in the performance of solos where women are employed was not overlooked by certain advocates. The passionate beauty of the female voice, as contrasted with the coldness of the voice of the boy, was held to be an argument in favour of its introduction. It is not necessary to speak in detail of the various suggestions put forth, or to criticise *seriatim* the peculiar crotchets of many who have entered upon the subject. It is a matter of note, however, that few, if any, of those who could speak with authority with regard to certain of the points discussed have done so, and the whole correspondence has been less profitable than might have been expected, because it has been too discursive.

Some of the remarks we need not notice. Others which lose sight of the customs of the Church may be dealt with at once. Those who have been so delighted with their appearance that they have expressed a wish to see the introduction of surpliced women in our Cathedrals, are moved by fancy and speak without knowledge. There can be no doubt that it would be good to enlist the help of "willing women" in those places where there is

no provision for the training of boys' voices; but they should not be habited in any semblance of ecclesiastical vestments, and their place should be in a gallery or in the front benches of the nave. They would be out of place in Cathedrals. These foundations are derived from the old monastic establishments, and the union of male and female voices in the ordinary services of the Cathedral is inconsistent with tradition and custom. There are, it is true, choirs attached to certain congregations of women in the Roman Church, but that Church, constant to ancient practices, forbids the employment of women in the choirs where men are also engaged. In the whole history of the Cathedrals of the Anglican Church there are no records showing that women singers have assisted in the celebration of daily worship. The decency and order of the ministration would be at an end if once the practice were to become general. It would be, therefore, not only inexpedient, but it would be unwise to countenance the innovation.

However delightful it may be to hear female voices in the choirs, and to mark the effect gained by the "expressive and passionate" interpretation of "beautiful music by beautiful voices," there can be no question that the integrity of the Service is better maintained by the performance of the music by the passionless tones of well-trained boys' voices. The service of the Church does not lose any dignity by the unemotional character of the singing of boys. Those who have any experience of a well-ordered service can testify to the effect produced by the tone of "the childish treble," an effect far more elevating than ever can be gained by the voice of a woman in church. The character of the service is therefore better sustained by the use of boys' voices.

If there are difficulties in the way of obtaining boys' voices, the attempt to form choirs in parish churches after the Cathedral models should be abandoned. The services of the ladies can be utilised in another way. They should be kept out of prominent view, and they might be distributed over the church and lead the singing among the congregation. The congregation should be encouraged to join in the Psalms, Canticles, and Hymns, and a weekly or more frequent practice might be instituted. This has been and is still done in many of the churches and chapels of the Nonconformists, with the best results. It is true that years ago the experiment was tried among the congregations of the Anglican Communion without producing the end expected. But musical knowledge was not so widely spread then as now, and it would be worth while to revive the practice and so make the endeavour to solve the question of congregational singing. This would obviate the necessity of establishing "Angelic Choirs" tricked out with undesirable imitations of ecclesiastical vestments, of which Dr. Liddon has remarked that "it is difficult to say whether the spectacle of ladies dressed in surplices, and so on, in church, is more irreverent than it is certainly grotesque."

THE GREAT COMPOSERS.

By JOSEPH BENNETT.

No. XXVII.—HANDEL (continued from page 465).

WE have now reached a period in Handel's career when it began to take a steady and uniform course. He had one more battle to fight with his old enemies, the aristocracy; one more fall to suffer at their hands, and one more proof to give his foes that, like the fabled hero, contact with mother earth inspired him with renewed strength and courage. But these events, though they disturbed, did not change the current of the master's life. He had done for ever—in effect, if not intention—with Italian Opera and its vicissitudes,

and he had settled down to regular work as a writer and producer of Oratorios and kindred things. At last Fate had placed him, after many corrections, and much against his will, in the right way to an immortality more glorious than any success in connection with the operatic stage could possibly have achieved.

We now see Handel busily engaged upon his own proper work. He brings out "Joseph and his Brethren" at Covent Garden in 1744, while engaged in the composition of "Belshazzar," the words of which had been supplied by his friend Jennens, the librettist of "The Messiah." Some, if not all, of the master's letters to Jennens in connection with "Belshazzar" have been preserved, and must necessarily be quoted here—necessarily, because even the slightest biographical sketch of Handel's career must contain every word from his pen that has come down to us. The first letter is simply a request for an instalment of the libretto:—

"Dear Sir,—Now I should be extremely glad to receive the first act, or what is ready, of the new oratorio with which you intend to favour me, that I might employ all my attention and time in order to answer, in some measure, the great obligation I lay under. This new favour will greatly increase my obligation. I remain, with all possible gratitude and respect," &c.

This brief note well illustrates the stately courtesy and ceremonious language of the time. Had Handel and Jennens lived a hundred and fifty years later, the first would probably have written to the second: "Dear Jennens,—When are you going to send me some more words? I am waiting, so hurry up, there's a good fellow, and oblige yours," &c.

The second letter, dated July 19, 1744, ten days later than the first, shows that Jennens had, in the interval, sent on the first "Act"—

"Dear Sir,—At my arrival in London, which was yesterday, I immediately perused the act of the oratorio with which you favoured me, and the little time only I had it, gives me great pleasure. Your reasons for the length of the first act are entirely satisfactory to me, and it is likewise my opinion to have the following acts short. I shall be very glad and much obliged to you if you will soon favour me with the remaining acts. Be pleased to point out these passages in 'The Messiah' which you think require altering. I desire my humble respects and thanks to my Lord Guernsey for his many civilities to me, and believe me to be," &c.

"Be pleased to point out these passages in 'The Messiah' which you think require altering." The reader is probably wondering what the sentence implies. It implies that Charles Jennens, Esq., of Gopsall Hall, was not satisfied with Handel's masterpiece, and had the temerity as well as the impertinence to point out what he regarded as open to improvement. We know this from one of his own letters, addressed to a friend, about a year later, in which the following passage occurs: "I shall show you a collection (compilation) I gave Handel, called 'Messiah,' which I value highly, and he has made a fine entertainment of it, though not so good as he might and ought to have done. I have with great difficulty made him correct some of the grossest faults in the composition. But he retained his overture obstinately, in which there are some passages far unworthy of Handel, but much more unworthy of 'The Messiah.'" Through these words we get a glimpse into the inner nature of the writer, and find Charles Jennens, Esq., to have had a considerable amount of the self-sufficiency which makes a man look like a fool. "I have . . . made him correct some of the grossest faults in the composition!" There's for you! Alas, poor man! Against the merit of his "Messiah" book must ever

be set the demerit of his own pretensions to criticise what he was clearly unable to comprehend.

We now come to the third letter—an acknowledgment of words received and a request for more. It is dated "London, August 21, 1744":—

"Dear Sir,—The second act of the oratorio I have received safe, and own myself highly obliged to you for it. I am greatly pleased with it, and shall use my best endeavours to do it justice. I can only say that I impatiently wait for the third act, and desire (you) to believe me to be," &c.

On September 13 Handel addressed a fourth letter, very flattering to his correspondent's self-esteem, and, we may well believe, thoroughly appreciated by the critic of "The Messiah":—

"Dear Sir,—Your most excellent oratorio has given me great delight in setting it to music, and still engages me warmly. It is, indeed, a noble piece, very grand and uncommon; it has furnished me with expressions, and has given me opportunity to some very particular ideas, besides so many great choruses. I entreat you heartily to favour me soon with the last act, which I expect with anxiety, that I may regulate myself the better as to the length of it. I profess myself highly obliged to you for so generous a present, and desire you to believe me to be, with great esteem and respect, Sir," &c.

The final epistle—the most interesting and valuable of all—bears date October 2, 1744:—

"Dear Sir,—I have received the third act with a great deal of pleasure, as you can imagine, and you may believe that I think it a very fine and sublime oratorio, only really it is too long; if I should extend the music it would last four hours and more. I retrenched already a great deal of music, that I might preserve the poetry as much as I could; yet still it may be shortened. The anthems come in very properly, but would not the words 'Tell it out among the heathens that the Lord is King' be sufficient for our chorus? The anthem, 'The Lord preserveth all them that love Him, but scattereth abroad all the ungodly' (verse and chorus), 'My mouth shall speak the praise of the Lord, and let all flesh give thanks unto His holy name, for ever and ever—Amen,' concludes well the oratorio."

Handel would have been something more than human had he not taken a secret pleasure in correcting his corrector, and cutting out 200 of his lines. We do not know what answer Jennens made to the last letter, but, however he expressed himself, Handel carried out his fell design, and sacrificed the part to the exigencies of space. But Jennens would not submit to the shortening of his piece as far as the public eye was concerned. The 200 lines may go from Handel's score, as perforce they must, but they shall appear in the book of words, accompanied by a *Nota bene*: "The oratorio being thought too long, several things are marked with a black line drawn down the margin, as omitted in performance." Thus the world did not lose the full light of Jennens's genius, and he himself found balm for his wounded self-esteem.

"Belshazzar"—called at first "Belteshazzar"—was performed on March 23, 1745, and twice later, during the same Lenten series, the place being the King's Theatre, which Handel had taken after another failure of the nobility's opera. How the master must have triumphed in the capture of his enemy's citadel, and the taking possession, with beat of drum and sounding trumpets, of the stage they had been compelled to abandon! At the King's Theatre, during the same season, he produced "Hercules," which, in order of composition, immediately preceded "Belshazzar" (July 19—August 17, 1744). There, also, he revived "Deborah," "Saul," "The Messiah,"

and other works. Unfortunately, as foes of Handel, the nobility, though scotched, were not killed. Unable to start oratorios in opposition, as they had given operas, the distinguished personages in question anticipated modern political practices, and sought to damage the man they hated by giving social entertainments in order to keep people away from his concerts. My Lord this and my Lady that, as well as a certain Lady Brown, who "distinguished herself as a persevering enemy of Handel," opened their houses, even in Lent, and invited all the snobs and toadies of the day to come and bask in the refugence of their presence. Thus the saloons were filled and poor Handel's theatre left almost empty. It is hardly matter for surprise that women were the master's bitterest enemies. "Always more impassioned than men, both in their hatred and in their love," writes Schœlcher, "the women were the most furious against him. They it were who invented the balls and tea-parties which were so fatal to the performances of Handel." And they it were, as we learn from a note to Smollett's satire, "Advice," who, in their heartless folly, wrecked the life of a poor, harmless entertainer named Russell—using him as a tool and then flinging him away. Russell, says the note, "was a famous mimic and singer engaged by certain ladies of quality, who engaged him to set up a puppet-show in opposition to the oratorios of Handel; but the town not seconding the capricious undertaking to injure one against whom they were unreasonably prejudiced, deserted their manager, whom they had promised to support, and let him sink under the expenses they had entailed upon him. He was accordingly thrown into prison, where his disappointment got the better of his reason, and he remained in all the ecstasy of despair, till, at last, his generous patronesses, after much solicitation, were prevailed upon to collect five pounds, on the payment of which he was admitted into *Bedlam*, where he continued bereft of understanding, and died in the utmost misery." Moved by the wrongs of this betrayed and wretched man, Smollett lashed the "generous patronesses" with a whip which some of them may have been thin-skinned enough to feel.

Again shall Handel raise his laurel'd brow,
Again shall harmony with rapture glow.
The spells dissolve—the combination breaks.
And Pinch—no longer Frasi's rival—squeaks.
Lo! Russell falls a sacrifice to whim,
And starts amaz'd in Newgate, from his dream,
With trembling hands implores their promis'd aid,
And sees their favour like a vision fade.

But the sympathy of poets and noble natures could not save Handel from the consequences of a severe and resolute boycott. In vain the master engaged the best artists obtainable. His theatre remained empty; the remaining savings of his Irish enterprise were quickly absorbed by the expenses, and, early in 1745, the struggle seemed so hopeless that Handel, for the second time, went into bankruptcy. There was joy among the Philistines that day. Mayfair had again triumphed, and at every tea-table were chuckles of satisfaction, with more or less profane asseverations of delight in every club. "Now," they may have thought, "the 'bear' is down for good!" Was he? For a while he kept quiet, writing nothing and making no sign. But quietness with such a man is ominous to his foes. The lion is quiet just before he leaps, and, as the Lent of 1746 approached, Handel flashed out once more, ready for another struggle. Amazed and confounded, his enemies turned tail and fled. The feminine schemers and the swearing dandies gave up the fight, and we hear nothing of them through their mighty antagonist's remaining years of glory and success.

(To be continued.)

THE VALUE OF SECLUSION.

It was the luminous and voluminous Gibbon, we think, who once remarked that, while conversation might enrich the intellect, solitude was the true school for genius. The truth of this saying may not be of universal application, but it seems to us that in no province does it hold good with greater force than in that of musical composition. Whether we look at the matter from the *à priori* or the *à posteriori* standpoint, we shall find that the results of our enquiries conform to the Gibbonian maxim. It might, therefore, be imagined that, in recommending composers, and especially native composers, to pay more attention to this salutary precept, we are only engaged in the task, as the French say, of staving in an open door. We may be accused of preaching the most self-evident truism; but if the reminder be really needed, as we firmly believe, no further justification is demanded for offering advice—a thing which genius is not at all given to accepting. As we said at the outset, whichever way we look at the matter, the appropriateness of Gibbon's dictum to music is evident. If we view it apart from all details, nothing is more obvious than that a composer—who is, or should be, an entirely self-sufficing personage—will work best alone, say on a desert island or in a lighthouse, where he is free from all the interruptions of society and the roar and jangle of town life. The original incentive to the composition on which he is engaged may be either in nature or humanity—a landscape or a ladylove—but we contend that the sounds into which the subject-matter translates itself are likely to be more beautiful and appropriate when the composer is alone and undisturbed than otherwise. The intrusion of mundane noises has a good deal, but not everything, to do with it; for the ear with which the composer hears is the mental or *inner* ear, and there have been instances of musicians—Mozart, for instance—who could write down what had taken shape in their brains when all sorts of discordant noises were going on around them. But although silence is a great boon to the composer, solitude is a greater. We do not suppose that the sighing of the breeze or the roaring of the waves would ever seriously interfere with the flow of a composer's inspiration—rather the reverse; while the rattling of cabs, the unseasonable caterwauling of cats, the crash of the incoming coals, or the long-drawn blasts of the street cornet-player, can hardly be argued to stimulate or sooth the imagination. Now, if we turn from this general and abstract speculation on the value of solitude to concrete examples, we shall find that the practice of many of the most eminent composers entirely bears us out. The conditions of Haydn's surroundings were undoubtedly such as to secure him leisure and quiet through a great many years of his life. Mozart's case was peculiar. His power of abstraction was so remarkable as to exempt him from the necessity of isolation. But we read that he had a special predilection for sitting up late at night to play, and found his brain worked better and quicker in the open air. Its isolation was one of the chief features of Beethoven's life. It might be urged that it was a necessity, and that we have no right on that ground to regard it as a virtue. But, so far as his creative faculties were concerned, there can be no doubt that solitude was essential to their free play. He was devoted to nature and the country, and his inspirations seem to have come most readily to him in his solitary rambles in the summer, which he always spent in the country. Sir James Crichton-Browne, in the address recently read at the British Medical Congress, stated it as his opinion that the imagination was most active in the spring. With

Beethoven the summer was the creative time. In the winter, he told a friend, he did little beyond writing out and scoring what he composed in the summer. Beethoven's isolation, however, was materially enhanced by his physical infirmities. Nothing cuts a man off so much from his fellows as deafness. But there are not wanting those who urge that in a great composer the calamity may not be an altogether unmixed evil. Mr. Finck, in his essay on "How Composers work," points out how musicians are in one respect more fortunate than painters. "If Titian had lost his eyesight he could never have painted another picture. Whereas Beethoven, after losing his principal sense, still continued to compose better than ever. Mr. Thayer even thinks that, from a purely artistic view, Beethoven's deafness may have been an advantage to him; for it compelled him to concentrate all his thoughts on the symphonies in his head, undisturbed by the harsh noises of the external world." Weber and Wagner were both greatly addicted to solitary walks. Mendelssohn was one of the most sociable of men, but some of his finest work was the outcome of a direct communing with Nature as she revealed herself to him in her forests and floods and caves. The long lonely rambles in the Italian hills which Berlioz describes with so much charm in his *Memoirs* were fertile in musical thoughts. If we come down to the present time, we shall find that the leading composers of the day are constituted like their predecessors. Verdi leads the life of a country gentleman, rarely emerging from his solitude and entertaining but few visitors. Admirers of Grieg will remember that he loves to compose in a little cottage which he has built for himself in a secluded spot on the bank of one of the most beautiful fjords in Norway. And, finally, with Brahms the need of solitude and quiet in the country is imperative whenever he is engaged on any creative work. Many are the stories told of the ingenious devices by which he endeavours to secure immunity from all noise or interruption.

Whether one theorises about the matter, or regards it from the point of view of history, the results, as we have seen, are much the same. One would naturally expect the great creative minds to be enamoured of isolation, and so they have generally been found to be. Let it not, however, be supposed that our aim is to urge every student of composition to go out into the wilderness in the hope that the divine *afflatus* will at once fall upon him. Solitude will not create genius any more than society will destroy it. The fact is, that the ability to go into intellectual retreat, as it were, and shut oneself off from one's fellows is the mark of a self-sufficing and independent nature which it is not given to all to possess. The average man is gregarious, and likes the company of his kind whether at work or play. To be able to live alone is rather a test of originality or of strength of purpose. A great many people frequent places of amusement for the reason assigned by Dr. Johnson—they are afraid to sit at home and think. They are either bored because their minds are ill-stored with subjects of reflection, or depressed by the intrusion of harassing and worrying thoughts. Happy, in such a case, are those who have the creative instinct to fall back upon, indulgence in which brings the keenest intellectual pleasure of which mankind is capable. The self-absorption of an original musical composer, when at work, can only be compared with that of a great mathematician engaged on the most transcendental problems. For, whereas, to quote another sensible remark of Mr. Finck, "in literature we blame a writer who, as the expression goes, 'evolves his facts from his inner consciousness,' in music this proceeding is evidence of the highest genius, because music has only a few elementary

'facts' or prototypes in nature." This it is which gives to the highest forms of music an indefinable, transcendental, and inaccessible character—the fit outcome of that attitude of isolation and abstraction in which they are conceived in the brain of the composer. It is possible, as we have seen in the case of Mozart, for a man to attain to this state even when surrounded by his fellows and in the midst of distracting influences. But solitude and quiet are in most cases indispensable for the free exercise of the creative faculty, and, as the world grows older, solitude and quiet are increasingly difficult to attain. For, in the first place, the minds and ears of many of us have become so attuned to the noise and bustle of city life that the calm of the cloister would prove disconcerting. There are many, in fact, to whom solitude proves a strain rather than a relaxation, and whose brains are stimulated by the friction of town life. This is true above all of the journalist and literary piece-worker. To use the cant phrase, there is no "copy" to be made out of country life. Those who have tried to do so, even when endowed with real genius, like the late Richard Jefferies, have found it exceedingly hard to make both ends meet. Composers, however, are not under the same obligation to find materials for "copy" outside themselves. The thoughts out of which their works are constructed spring up unbidden in their brains, and the annals of their art go far to show that their productive powers are enhanced and not impaired by the isolation and tranquillity which a life in the country affords. Unfortunately, with a musician the choice of residence is not a mere matter of inclination and preference. He must live where the means of subsistence are most readily afforded, and that in England is, in nine cases out of ten, amid the turmoil of the largest city of the world. We feel convinced that the great musical work of the future to be done in England is that of decentralization. Once the demand for first-rate music in the provincial towns is sufficient to induce first-rate musicians to settle there, one can have little doubt as to the salutary and stimulating effect which this diffusion of talent will exercise on the taste of the public. On good local orchestras, above all, we believe the future of English music to depend. London must always remain the headquarters of the representative side of the art, but it is in the greater quiet and seclusion, attainable either in the country or in country towns that the creative side of our music will be best attended to.

In this connection it is permissible to revert to a point on which we have touched in former contributions to these columns. We refer to the power—say, rather, the privilege—which our cultivated millionaires have of befriending music by establishing private orchestras at their own residences. There are not a few men in this kingdom who are considerably exercised to devise means of getting rid of their riches. They manage to spend four or five thousand a year on a racing yacht, a similar sum on a moor or a deer forest, and certainly not less on their hunters. Then there are their gardens and conservatories to be kept up. Some original minds run to a real tennis court. But what single instance is there at the present day of an English peer or commoner who has conceived the idea of retaining the services of a private Kapellmeister and of keeping up a small orchestra of his own? Life in a great country house is often rapid enough. How far brighter it would be for a daily or even a weekly concert! In such surroundings, always presuming that the musician had a free hand, good work could not fail to be done, if the analogy of Germany holds good to any extent. Failing the advent of such enlightened patronage, we venture to propose that a Society

should be started having for its aim the preservation of young composers of merit by exempting them from the necessity of teaching, and by supplying them with the funds necessary to enable them to study and compose, "far from the madding crowd's ignoble strife" in an atmosphere of serene and leisurely seclusion.

MUSICAL CLEFS AND THEIR ABOLITION.

By T. L. SOUTHGATE.

WE are constantly being told that this is an age of reform; institutions and methods, whether social, political, or artistic, are on their trial. If any of these do not come up to, what some deem, the modern enlightened standard, they must be improved away, and something new set up in their place. It is useless to plead that "constitutions" (to employ the word in the sense that Newton, Dryden, and Shakespeare used it) have rendered signal service to humanity in the past; to point out that no mundane system is absolutely perfect, and it not infrequently happens that a complaint advanced against a certain constitution reflects less on that method or institution itself than on the people connected with it. The majority of mankind lack the power of perception, and thoroughness; this deficiency alike affects the judgment of many of our people and causes the indolent school-boy to lament the difficulties of the system he is set to study. It is futile to tell such persons that all consolidated institutions and recognised systems are the outcome of long, well-tried experience, and that they represent the concrete result of satisfied requirements extending from the dawn of civilisation to the wants of to-day. A certain section of mankind constantly demands what are termed "royal roads," and faddists are continually starting up with some *ignis fatuus* to gratify this sort of people for the nonce. The system of musical notation has from time to time afforded a suitable target for the literary shafts of smart iconoclastic writers who dwell upon the difficulties it presents to beginners, and are usually ready with some new plans of their own which they guarantee will make everything simple and delightful.

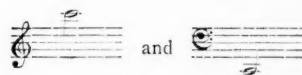
Some such thoughts as these will probably occur to the minds of our musicians who have perused a singular article entitled "The Abolition of Musical Clefs," which appeared in a recent number of the *Universal Review*, under the signature "E. Globe Ellis." The name of this writer is not familiar to our musical world, and judging from some of his (or her) statements, it is doubtful whether he possesses sufficient acquaintance with the subject of notation to qualify him for dealing with its improvement. True, he obtains a sort of quasi-certificate, for at the commencement of the essay we read:—"This article has been read and approved as suggesting a practical and much-needed reform by several eminent musical authorities.—Ed. U.R." But Mr. Harry Quilter, the editor of the *Universal Review*, is not looked upon as an expert in such matters, and if proof were needed of the value of his knowledge musical, it is aptly afforded in this very issue by the insertion of a coarse picture representing a girl playing a viola (or a fiddle much out of drawing) in the customary position, which bears the title "The Violoncello"! But beyond these accidents, the internal evidence supplied by the article itself cannot but excite a suspicion that its writer has not mastered the subject on which he poses as an authority and a reformer. We meet with examples of this throughout the article. It opens with the following argument:—

"The five musical clefs in use at the present time

are relics of an obsolete method of notation invented by the monks of the Middle Ages. When first devised they formed part of a reasonable plan; the plan itself was a clumsy one, but so far as it went it was complete. In later times, when the awkwardness of the system became evident, a compromise was arranged, and its unity was destroyed. What we now have is an unscientific and accidental method, consequently an imperfect, confusing one; its cause, its origin, are matters of history, known to but one in a hundred performers; its inconveniences are suffered by all. Among the many institutions that still interfere with study, and cry aloud for reform, there can scarcely be found one so irrational, so easily amended, as the division of the musical stave. The five or six clefs now surviving are the G; the C, in the form of soprano, alto, and tenor clefs; and the F clef. Every note in the compass of the piano may be written in five different ways; any one symbol may mean five different things, the distinction lies in the sign that goes before."

Did space permit it might be usefully employed in examining and refuting almost every statement in this introduction, but the errors can only be glanced at. In the first place, there are not, and have never been, "five or six clefs." There are but three, though we no longer call them the *F finale*, the *C acutum*, and the *G superacutum*, as did the "clumsy" monks of the Middle Ages. The clefs or keys (*clavis*) to indicate the particular lines employed, and the method of notation which the old musicians invented, are in no sense of the word "obsolete." The only part of the old system that is obsolete is the distinction that was once made in the form or shape of the clefs, according as they were used for plain-song or for figurate and measurable music. Examples and an explanation of these peculiarities will be found in "*Erotemata Musicæ*," by Lucas Lossius, 1570, and also in M. M. David and Lussy's "*Histoire de la Notation Musicale*." Although Mr. Ellis, in common with others, speaks of the soprano, alto, and tenor clefs, this is a misnomer; the *C* clef never changes its position of standing on the middle line of the great stave of eleven lines, and any consecutive set of five lines can be selected to use with it. The clef really retains, though to the unpractised eye it appears to change, its place; instead, therefore, of speaking of the soprano, alto, and tenor clefs, we ought more correctly to say the soprano, alto, and tenor staves. The two coloured lines of Guido, yellow for C and red for F, that first served to indicate the relative position of the hitherto uncertain pneums, with the gradual development of music, grew into the great stave of eleven lines, the clefs determining the names of the notes standing on the respective lines on which these indicating "keys" were placed. Mr. Ellis finds fault with the plan, but few others who have thought on the subject are of his opinion. The great stave supplied us with a ladder of steps, picturing to the eye the graduated and exact position occupied by every note that the human voice could sing; it was, in its way, as great an invention as is the art of expressing words in writing. The pictorial stave was a vast improvement on the numerous and multifarious letter system of the Greeks and Romans, and on the ambiguity of the pneums. For nearly a thousand years it has withstood all the attacks that those who are unable to appreciate its full significance have advanced against it. Justice would seem to require that we ought to be thankful, and admire the old monks who invented it, instead of terming the invention "clumsy," and glibly denouncing it as an "unscientific, awkward, accidental method," just because some complain that they find it difficult to master. There is a desire now-a-days to acquire

knowledge with the least possible amount of exertion, and to grudge time occupied in continuous study. A protest may well be uttered against this mania for making everything so easy and simple; we see examples of what this feeling leads to in such announcements as "The piano taught in twelve lessons"—"How to vamp accompaniments for one guinea"—"German (or French) acquired in six months." In opposition to Mr. Ellis, it may be maintained that our staff notation is scientific, ingenious, and rational. As to being able to write "every note in the compass of the piano in five different ways," one would like to see these two notes so dealt with—without employing so inordinate a number of ledger lines that the eye could not readily take count of them—let us see these in five different ways:—



That this five-way statement is not a thoughtless piece of assertion is apparent from an after sentence (page 227), where the writer tells us that "every note of the scale must be learnt five times over, and may be looked for in any of its five various forms." On such extraneous evidence as that the early Italian musicians put their words (not notes) in detached syllables on a set of parallel lines, Mr. Ellis, speaking of the various clefs "apparently representing the same sound"—the note between the staves (C)—says, "For the invention of this ingenious muddle we are indebted to the Romans." Now, as a matter of history, the stave and its clefs, as a means of representing the absolute pitch of a note were wholly unknown to the Romans. Our writer opines that "No person in his right senses would have sat down to deliberately plan such a jumble." But there is no "jumble" or "ingenious muddle"; the great stave was designed to represent all the sounds required for vocal music, and it completely carried out its purpose. The reason why all the eleven lines were not constantly used is simple. As men and boys were not always banded together in singing two, three, or four-part music, it was not necessary to use all these lines. An appreciation of this fact supplies the clue to the whole situation. Sometimes the top portion of the stave was used, sometimes the middle, and sometimes the bottom, the three clefs were the keys (as the origin of the words tells us) to settle just what portion of the stave was in use, and the lines on which they were respectively placed ingeniously indicated the very sounds associated with the fourth, sixth, and eighth lines of the great stave. It will thus be perceived that any set of five consecutive lines could be employed, the clef pointing out just which set was in use; thus useless lines were discarded, and the eye was not perplexed with having to look at a lot of lines not required. This species of natural selection was a clever, certainly not a jumbling, one as our writer terms it. By the way, in his illustration, page 225, he places the "*Alto Clef*" on the fifth line of the great stave; this is wrong, it should stand upon the sixth line. In order to enforce his (or her) arguments as to the blundering of our ancestors, and the dread of innovations they have from time to time exhibited, Mr. Ellis contrasts the modern ironclads with the old ships of war with ornamental prows, rowed with oars, and asks if alterations have been made in our build of ships, why "our clefs remain the same"? He does not explain what is the necessary analogy between ships and clefs, unless indeed he considers that they both have to do with the *sea* (C); he is particularly severe

upon this clef, stigmatizing its defenders as exhibiting "a limpet-like clinging to senseless mouldy custom." Logicians will term such a line of reasoning *argumentum ad absurdum*. At page 228 we meet with the singular statement "Trombones are tuned in three keys," a piece of information likely to prove a *crux* to our students in orchestration. On the difficulties of reading a full score owing to "the practice of scoring the lines for transposing instruments in the keys in which they appear to the performer," Mr. Ellis dilates at considerable length: he expresses much pity for "the unfortunate conductor who is called upon to translate C into E flat, A, B, &c., in pursuit of his transposing horns." He makes merry over the process recommended by Dr. Marx for facilitating the reading of these transposing scores, characterising it as "a large order for the imagination when carried out for various instruments through the *thirty (sic)* major and minor keys." In conclusion, he declares that "the subject is involved, and between the transpositions and the clefs any attempt at a lucid explanation is as likely to fail as an illumination in a pea-soup fog." "As regards the clefs, let them be abolished for ever; we have outgrown them." The employment of the word "fog" is suggestive. Musicians will ask what is the necessary connection between clefs and crooks; and why players on instruments of the mutation type should be specially aggrieved at having to read all their music in one set key. That the necessary transposition on these instruments is mechanical, and not a mental effort, seems to have escaped Mr. Ellis's consideration. Musicians well understand the value of the identical fingering of the transposing brass and wood-wind instruments; their peculiarity presents no valid reason why this feature should be advanced as an argument for "the abolition of musical clefs."

Mr. Ellis's commiseration for conductors who, besides "carving the air with a *bâton*," have to "read and understand simultaneously twenty-two parts," is quite touching; these unfortunate persons will doubtless be as much surprised as a Chinaman must be over his denunciation of "the obscure Chinese typography of their terribly complicated letters"; and our Teutonic friends will be amused at his censure of them:—"Though the Germans are a degree more enlightened than the Chinamen, they cannot bring themselves to accept the Roman alphabet. Its introduction would seriously damage the spectacle trade, and, as a protectionist country, Germany no doubt feels herself bound to guard the interests of that deserving industry." Many more extracts from this article might be culled if unlimited space permitted, but it is necessary now to proceed to examine Mr. Ellis's proposal of what to do when we have got rid of the "obscure, hieroglyphical clefs."

At the outset it may be stated that his scheme is not original, nor is it workable. In the first part of his article he prints from *Knight's Encyclopædia*, 1861, a short extract giving a brief account of a reform attempted in the reign of Charles the Second, by a distinguished mathematician, the Rev. Thomas Salmon, M.A., of Trinity College, Oxford, and rector of Mepcull, Bedfordshire. This proposal was violently opposed by musicians of the day, and so this "simple feasible plan and rational attempt to remove much of the difficulty attending the practice of music was strangled in its birth." That is nearly all that Mr. Ellis says of this scheme, the evident prototype of his own; but a few more words as to what took place may be added here. Salmon, in the title of his essay, stated that his object was "the casting away the perplexity of different clefs and uniting all sorts of musick in one universal character." He laid down

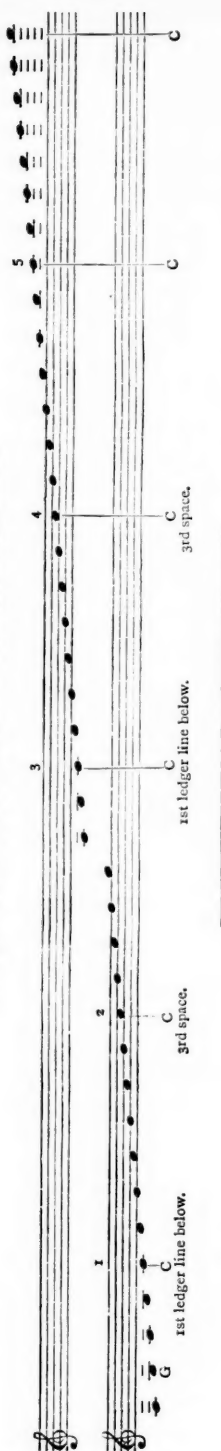
the thesis that the lowest line of every stave should be called G, and in order to distinguish the relative places of the several parts of a composition, he marked the treble with the letter T, "the mean" with M, and the bass with B. He permitted the occasional use of a few ledger lines, but if there were many notes together above or below the staves, he put them on the lines and spaces of the same name, prefixing the appellation of the octave to which they belonged. For Salmon's book, published by J. Carr, in 1672, John Birchensha, a notable musician of the time, wrote a preface recommending the method—which, by the way, the Royal Society seems to have approved of. The scheme attracted the attention of Matthew Locke, who issued a small octavo, "The present practice of music vindicated against the exceptions and new way of attaining music lately published by Tho. Salmon." Here the proposed plan was proved to be untenable; it was shown that it would introduce more difficulties in music than it would remove, and that in some cases it could not possibly be put into practice. Salmon replied in "A Vindication," and was then attacked by J. Phillips in his "Duellum Musicum," and reduced to silence, a letter of Playford's closing the dispute, which was marked throughout by the intemperance of language and personal abuse characteristic of the contentions of the day. Copies of these publications are to be found in the old Sacred Harmonic Society's Library, now attached to the Royal College of Music. Thus ended the first notable amateur effort to abolish the clefs. Space would fail to cite all the attempts that have been made to tinker musical notation. A few only may be mentioned. Thomas Delafond, in 1725, suggested the exclusive employment of the F or bass clef. In 1811 S. Rootsey, in an attempt to "simplify notation," discarded all clefs. About the year 1840 Miss S. A. Glover, of Norwich, wrote a pamphlet advocating the Tetrachordal method, and essentially ignored the clefs. The eventual outcome of this was the Tonic Sol-fa system, which is practically a modification of the old Roman and later letter tablature plan; it was not designed to abolish clefs, but for a very different object. Galin-Chevé and the Belgian Meerens methods both modify the clef signs. According to a report issued a few years ago by a learned society at Zurich, there are some fifty systems of musical notation. Those interested in this question will find further historical particulars and suggestions in the published papers that have been read before "The Musical Association" by W. Sedley Taylor, John Hullah, Dr. W. Pole, Sir John Stainer, Rev. T. Helmore, Mr. Arthur Hill, and others.

Among other systems mentioned, one author refers to "the chromatic or keyboard stave . . . brought out in a special number of a musical magazine some two years ago, together with the portrait of a nameless gentleman in a beard (*sic*), presumably the inventor." As to which it may be observed that the method in question was invented by a Mrs. L. Reid, that an instrument cleverly constructed to work with this plan was shown in the Paris Exhibition of 1867, and that an account of it, with a drawing, appeared in the *Musical Standard* in the November of that year.

Now for Mr. Ellis's plan. He proposes the addition of one line to the great stave, claiming for this scheme that "every note on every part of the piano why the piano only? would be represented by a single sign which could not be mistaken or altered for another by any preceding figure; . . . one note would mean one thing in any octave instrument or key." This thesis is not particularly clear, and some statements are open to dispute, but let us examine

the illustrations furnished in support of his scheme. Here they are:—

EXAMPLE 1.—PROPOSED METHOD. PIANOFORTE SCALE.



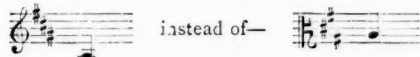
EXAMPLE 2.—THE SEVEN PIANOFORTE OCTAVES WRITTEN ON ONE STAVE.



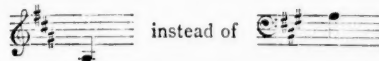
The first thing that strikes one in glancing at this "perfected" system is that the staff has at its head one of the much abused clefs, the G; next, that in Example 1, a multiplicity of "confused fumbling ledger lines" is still employed, and thirdly that the various octaves being represented by the same signs occupying identical positions on the five-line staff, it has become necessary to mark off these different octaves by a series of figures placed above or below the staff, as the case may be. Now what has been gained by "the adoption of this universal character," as Mr. Ellis terms his proposed system? He claims that "instead of learning two sets of notation the beginner would need to master but one, and children fighting with their rudiments would be spared their confused fumbling between the upper and lower staves"—which reminds us that children have to learn a good many things more difficult than the names and positions of the notes on our staff. For instance, they have to "fight" until they acquire a knowledge of the difference between the shape of the capital and small letters of our alphabet, both as to written and printed characters, amounting to 104 in all. We pay no attention to the complaints of the stupid and lazy as to the trouble and difficulty they experience in acquiring this necessary knowledge; they must fight with their ignorance and wrestle with their fumbling until they have succeeded in mastering this commencement of a civilised education. But alarming as may be this embryonic condition of the rudiments of learning, it is as nothing to the after prospect of those boys and girls who go on to acquire German, Greek, and possibly Hindostanee, and who will have to hold in their mind some 500 characters! Such unfortunates ought doubtless to be objects of the deepest commiseration. By the way, dilating on the "obscure, terribly complicated Chinese typography," our author writes:—"Any attempt at printing with ready-cast letters, as we do it in Europe, would in that language be beyond the powers of a compositor." This is, indeed, a strange assertion. The Chinese print plenty of books in their peculiar characters, and Mr. Ellis will no doubt be surprised to learn that our British and Foreign Bible Society issue from the Mission press at Shanghai several portions of the Scriptures in Chinese, and the setting of their type characters appears to be quite within the powers of our London compositors. However all this may be, it is impossible to admit that there is any net gain in the adoption of Mr. Ellis's plan; indeed, besides the tiresome foisting in of figures, there is a distinct loss. One great advantage of the linear system of notation is that it presents a ladder of sounds; the eye perceives in a moment whether the progression from any note to the following is up or down. Now, if the entire compass of sounds is to be cut up into octaves, apparently repeating themselves, and all identical in position on the five lines, being only distinguished from one another by certain letters or figures, and if a passage is so constructed that it goes through two or more octaves in its course, under this new plan its picturesque progression becomes lost, and we may get a downward motion on paper, whereas the melody really ascends. This is just what happens now when the music dodges about among the ledger lines; surely it would not be a gain to amplify and perpetuate this exceptional feature of our present custom! Mr. Ellis does not explain his plan very clearly, so we may be mistaken in supposing that for the transposing instruments in a score he proposes to use some novel shaped clefs, calling them by some unpronounceable names. What analogy exists between such queer words as "Uyir, Txhhg, Swggp, Rvffo, Zmqxyme, Xkevgtkc, and Wjdupsjb," and our three clefs, and what illustrations they furnish to

indicate the difference between the written and the produced sounds by instruments, transposing or not, it is impossible to perceive. Mr. Ellis fails to describe or illustrate his scheme so fully as he might have done, and so the old warning applies, "Brevis esse laboro, obscurus fio." He prints the impressions of some conductors whose opinions he invited over his improvement. Dealing with these in a perfunctory manner, he declines to accept the dictum of such accomplished artists as Sarasate and experienced teachers on the ground that "they are practically incapable of throwing back their mind to the primitive blank state when they were first made aware of the clef's existence"; but he contents himself with dedicating his method to beginners in their first three weeks, who, he believes, will "welcome his proposal with tears of joy." Possibly Mr. Ellis may be a believer in the wisdom which a certain authority instructs us is to be found in the mouth of babes and sucklings; such a contention only serves to amuse an unregenerate world. However, in this country we do not consult children as to what system of education they prefer to adopt and what text-books they deem proper to study.

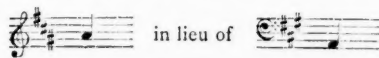
By way of showing Mr. Ellis's system as applied to a full score, he is satisfied to give two bars of illustration. The first of these he terms "an imaginary octave of A," a vague description, but which, when we look at the imaginary octave, seems to be the four A's from the first ledger line above the treble staff to the second space of the bass staff, allotted to various instruments. It suffices to say that all the parts are written on the treble staff, the various octaves being indicated by figures, and no heed is paid to the exigencies of the transposing instruments. Despite his condemnation of ledger lines the tenor trombone appears—



the violoncello—



while the bassi part is written—



all of which we are expected to accept as a much needed improvement. Then he gives us in score the first bar of the concluding *Prestissimo* of Beethoven's "Choral Symphony"—



which, as he naively observes, "is not exceptionally complicated." The "Present Method" and "Proposed Method" are printed side by side; the new treatment is like that already commented on above; all the notes, both for voices and the orchestral instruments, are in the G clef, their respective octaves being indicated by figures underneath. It looks odd, not to say anomalous, to note that the tenor is placed an octave higher in the staff than the alto, thus

(although Beethoven gives them both the same note to sing)—



but, of course, the new figure sign 1 that the inventor imposes on his followers sets the matter quite right, and renders it all delightfully simple and easy.

These are all the illustrations Mr. Ellis ventures on, and wisely. There is not much difficulty in making people understand a simple fragment of melody in alphabetical, linear, figure, or whatever system it may be written. But as to the elaborate pianoforte and organ music of to-day he is silent. We ought to have some examples as to how such complicated music would look in this, both-staves-alike, and sectionised octave scheme, and then we should be in a better position to judge of the vaunted improvements. And examples might be given of such pieces as, e.g., Schumann's Novelette in F and the "Nachtstücke," Mendelssohn's "Rondo Capriccioso," Thalberg's "Home, sweet home," Moszkowski's "From Foreign Parts," Grieg's "Ballade," some of Liszt's Studies on octaves and tenths, Best's Organ Fantasia in D, Jensen's "Wanderbilder," Chopin's Impromptu in A, a fragment of Wagner's instrumentation, or his "Rhapsodie Hongroise," and the full score of the opening movement of Sullivan's "Golden Legend." The putting of these into intelligible notation will test the feasibility of the scheme. Mr. Ellis asks that "finished musicians should unlearn a little for the benefit of generations to come"; he appeals to someone of influence in the musical world to take up his "universal notation," and considers that an "institution like the Academy, the Royal College, or the Guildhall in England, or some Conservatorium on the Continent—or better still in America, where innovations are not looked upon as inventions of the devil—ought to insist that every pupil should play only from the new method." He then indulges in a prophetic rhapsody as to the eager publishers who would speedily enter the field to supply the best standard works in the new notation, and believes that certificated teachers would spread the reformed system over the country and win adult converts. As he pathetically puts it, the reform must come from the powerful, for "infants of seven years when they are beginning the piano cannot issue newspapers or hold public meetings." But before all this glowing success can take place, Mr. Ellis will have to demonstrate the advantage of his system, and must convince the experts and authorities in the musical world that it is feasible under all conditions, and an improvement on the system which has stood the test of well nigh a thousand years' use. Until he has done this we shall regard his plan as yet another outcome of zealous faddism, and relegate it to the limbo where rest many such crude and impracticable experiments of the past.

Although in olden times the clefs were moved about to suit various compasses and instruments, they are now definitely settled. Musicians appreciate the clef system as an ingenious method for extending a limited staff, and defining the precise compasses of the various tone-members of the complete orchestra, whether they be instruments or voices. Granted that it requires intelligence, study, and practice fully to appreciate and master the scheme, in the absence of any better plan there is little likelihood that so useful and exact a system will be abolished.

GLOUCESTER MUSICAL FESTIVAL.

THE stewards of the Festival, which begins at Gloucester on the 3rd inst. (166th meeting of the Three Choirs), are to be congratulated upon having drawn up a most excellent and interesting programme—one which combines in happy and just proportion works that are classical with others of recent production, among which are two novelties. Let us at once mention the classics, and so have done with them. They are "Elijah," Rossini's "Stabat Mater," the first two parts of the "Creation," Gounod's "Messe Solennelle," the "Last Judgment," and "The Messiah." These call for no remark save that they belong to the list of works which have a strong attraction for the general provincial public, who know them by repute or observation, and may be expected to answer their powerful call. Readers of THE MUSICAL TIMES will naturally take more interest in the less familiar compositions, which include Dr. Parry's "Judith"—an Oratorio chosen, we may well believe, for its own inherent worth, rather than because its author has connections with Gloucester of an intimate character. The list comprises, also, Sullivan's "Prodigal Son," an offspring, so to speak, of the Three Choir Festivals, since it was written for a celebration at Hereford; Dr. Mackenzie's "Dream of Jubal," produced at Liverpool in February last; and Sullivan's ubiquitous and inevitable "Golden Legend." All these, it will freely and frankly be admitted, have a right to be heard on such an occasion, and form a distinct and powerful attraction. Sir Arthur Sullivan's great successes gained since the now distant day in which the "Prodigal Son" was written, invest that work with renewed interest, while making it a subject of curiosity. It has been so seldom heard—for reasons which a consideration of its character do not explain—that the "Prodigal Son" now comes before the public, certainly before the Gloucester public, as practically a new thing, to be heard and judged afresh. With regard to the "Dream of Jubal," novelty of character and treatment alone suffices to justify its presence and to form its recommendation. We congratulate the gifted Scottish composer upon the fact that his beautiful work has a place in a Festival programme. It will now receive the widespread attention which a detached and casual performance is seldom able to obtain.

We now approach the new works to which reference has already been made. One of them is a setting—termed, for want of a better name, a Cantata—of some verses by Mrs. Hemans. In her "Elysium," for soprano solo, orchestra, and chorus, Miss Ellicott, daughter of the Bishop of Gloucester and Bristol, puts forward a claim to be considered not only as a conspicuous representative of female composers, but a no less prominent and satisfactory champion of amateur talent in a high walk of art. The nature and limits of Miss Ellicott's subject did not allow of very ambitious flights, and on that account it was, perhaps, the more suitable, while in her handling of the theme the composer took wise counsel with herself as to the avoidance of effort in excess of its fair demands. The result is a satisfactory piece of music, expressive of the sentiments of the poetry, technically good, and æsthetically attractive. Contrast and variety are well secured without exacting demands upon the performers, and we shall be much surprised if Miss Ellicott's piece does not obtain a liberal amount of favour with choral societies, to whose general requirements it is exactly suited.

The second and larger novelty has been supplied by Mr. C. Lee Williams, Organist of Gloucester Cathedral, and takes the form of a "Church Cantata,"

largely after the model supplied by Sebastian Bach's numerous examples. The librettist, Mr. Joseph Bennett, selected as his theme the last visit of our Lord to the house of Martha and Mary (hence the name of the work, the "Last Night at Bethany"), and thus brought the Cantata within the scope of Lenten and Passion Week observances, which now so frequently include an elaborate musical service. In outline the book is a reading of the sacred text with interpolated meditations. It opens with an expression of desire (chorus) for the Saviour's presence among His people, couched in unrhymed verse:—

Sweet Lord and Saviour come!
Without Thee life nor light
Hath this poor world.
Our hearts are dark and cold,
We dwell in gloom profound,
When Thou'rt afar, &c.

The Scriptural passage, "Behold, I stand at the door and knock," &c., is then recited by a baritone, followed by a choral—

Sweet promise of a heaven below,
When Christ with us a guest shall dwell!
Such condescension who can know?
Such love and pity who can tell?

But how unworthy we
Beneath our roof to see
The Lord whom angels praise through all eternity!

This completes an introductory section, and now a contralto voice begins the narrative, telling of the visit to Bethany and the supper prepared by Martha, Lazarus being "one of them that sat at meat with Him." The meditation upon this begins with a tenor solo, "O God, most merciful and gentle," expressive of a fervent desire to share the marriage supper of the Lamb in heaven. The chorus takes this up—

O Master, let us in,
O Saviour, let us in,
Throw wide the door.
We come in lowliness,
In humblest guise, prepared
The feast to serve.

At this point the congregation, as representing the Christian church, joins in the well-known lyric from Hymns Ancient and Modern, "The Heavenly Word proceeding forth"; thus giving a mystic meaning to the idea of the supper. At its close, the Narrator tells of the anointing of our Lord's feet by Mary, whereupon a representative meditator (soprano) dwells upon the unworthiness of the costliest gift that man can offer—

All that I have is Thine, my Lord,
And I am Thine, O Saviour, King,
Yet what unworthy sacrifice
The best that to Thy feet I bring? &c.

Another verse of the narrative records the exclamation of Judas about the superior claims of the poor to the cost of the unguent. Here the chorus sharply intervenes—

The poor! O Man of sorrows!
O Wanderer, faint and weary!
Who is so poor as Thou? &c.

The words of Jesus, ending with "But Me ye have not always," suggest a new idea to the meditators, who appeal for the continued presence of the Lord—

By the good that Thou hast wrought,
By the light that Thou hast fought,
Counting pain and sorrow nought,
Blessed Saviour, stay! &c.

The short and simple story is now told, but the work has not ended. Soft orchestral music suggests that night has come and the Son of Man is sleeping. It is once broken by the words, "For so He giveth His Beloved sleep," sung in four-part harmony by supposed

angelic voices. The chorus now contemplates the Saviour's rest, and calls upon nature to silence her voices—

Calm ye, O winds around Bethany blowing,
Hush all your voices, O waters loud flowing,
No sound arise
From earth or skies,

Till 'gain in the East morning splendours are glowing, &c.

The sleeping Lord is next invoked—

In slumber gather strength, my Jesus,
For all the pains that lie before Thee—
The faithlessness of friends,
The traitor's shameless kiss, &c.

the whole ending with the triumphant thought of the Resurrection.

With reference to the music with which Mr. Williams has clothed the moving story, we shall not anticipate what will have to be said in a critical review of the performance. But our readers may accept an assurance that the composer has met the chief requirement of a work intended for Church use. His music is profoundly devotional, tenderly expressive, and in harmony with the best traditions of sacred art. Nothing in it seems to be there for its own sake, but rather because the subject demands it, and we hear in the music the very voice of the situation or the sentiment. This is high praise, but it is certainly deserved, and will be accorded by every one who takes the words and their setting as "one and indivisible." It need scarcely be added that, in his solos, Mr. Williams has made no concessions to mere display. Grave and tender, they demand from the performer a religious expression, and can tolerate no other. The structure of the choruses, and the treatment of the harmonies, accord with the method of English church music, and we see every reason to believe that the English church will find in the "Last Night at Bethany" a welcome addition to its *répertoire*. The foregoing is all that need at present be said.

Turning to the *personnel* of the Festival, we find about 180 stewards, among them the Dean of Gloucester, who will, on Tuesday morning, plead for the connected charity. The vocal soloists engaged are Mesdames Albani, Williams, Brereton, Wilson, and Morgan; Messrs. Lloyd, Nicholl, Foote, and Brereton, with Mr. Charles Fry as reciter. Dr. Colborne (Hereford) and Mr. Done (Worcester) are organists, Mr. Carrodus leads the orchestra, and Mr. C. Lee Williams conducts. Sir Arthur Sullivan, Dr. Parry, and Dr. Mackenzie direct the performance of their respective works, and by their presence supply the Festival with a valuable measure of personal interest. The chorus and orchestra are of the usual strength and quality.

There remains only to add that, at the full Choral Service on Friday evening, the "Hymn of Praise" will be performed, and that the prospects of the Festival at the time of writing are unusually good, as, indeed, they ought to be.

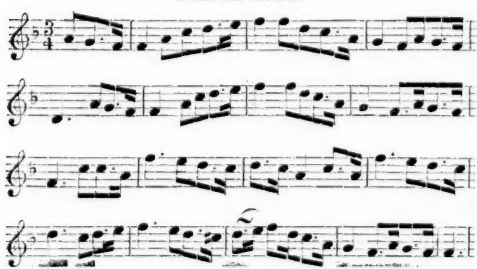
ELSEWHERE in our columns we call the attention of our readers to the serious attack with which English composers and proprietors of copyright works are threatened from abroad at the hands of our Canadian cousins. It may surprise many to learn that an onslaught of similar character, but far more difficult to cope with, on account of its insidious nature, is already being persistently delivered upon the same class of bread-winners by a considerable section of our own brothers and sisters. We allude to the practice, which is growing every day more pronounced, of reproducing in manuscript copyright works. This danger obviously more directly affects

the musical interest than any other of the similarly protected arts; and, on that account, it becomes a fit subject for comment in these columns. The young lady of to-day has barely completed her purchase of a copyright song before she proceeds, with the very best intentions, to copy it for the use of her accompanist; or she magnanimously lends it to her friends, one after another, who do not return it until they have called into existence so many more copies, with results varying according to the skill and experience of the copyist. The parson purchases a Book of Chants, an Anthem, or a Service; and, jealous though he be of his interests in his own sermons, forthwith devotes himself to copy, and re-copy, the work he has purchased, until he has duly provided for the necessities of each member of his choir. Careful expounder, as he is, of the eighth and other commandments, he does not hesitate to chant the "Kyrie" from a manuscript copy, the unlawful production of his own hand. The enthusiastic organiser of local Concerts is no less enterprising in the interests of the art he loves; but it is at the expense of the composer of the works honoured by his selection; not unfrequently his victim is the librettist, whose verses are furtively incorporated into the improvised programme, a whole staff of organised copyists being specially retained for the purpose. If he is very case-hardened, he goes so far as to employ the local printer; when, however, the printer is admitted to a share in the spoil the risk run is considerable, for the chance of detection is very much enhanced by the greater circulation thus given to the pirated copies, and is not always counter-balanced by the prospect of the profit to be obtained by their sale. But the manuscript copying almost defies detection, and being, therefore, very difficult to combat, is much more generally resorted to. The young lady, the parson, the local enthusiast, and other similar practitioners are all very good and upright people in their way; to accuse any of them of pilfering, not to mention theft, would kindle within them a spontaneous feeling of righteous indignation and resentment. The *animus furandi*, in most cases, probably is not present; but culpable negligence, amounting to an absolute recklessness concerning the property of others, or to an almost wilful disregard of the distinction between *meum* and *tuum*, predominates to so unmistakable a degree that they are equally guilty of an offence against the law and are no less blameworthy when tried by the code of honour. By the law of the land "Copyright" is construed to mean "the sole and exclusive liberty of printing or otherwise multiplying copies of any subject to which the said word is applied"; consequently any copy of a copyright work, whether it appears in print or in manuscript, is an infringement of the rights which the law confers upon authors, and which it protects not only for their benefit, but also for the encouragement of their art, from which the public in its turn derives both benefit and pleasure. Obviously the sale of the copyright work in the hands of the composer or his publisher must be taken to be prejudiced precisely to the extent of the number of copies thus unlawfully called into existence, and any unlawful reproduction is an encroachment upon the composer's rights of property which he is at liberty to resist by legal proceedings, or by seizure of the pirated copies wherever they may be found. When culprits of this class are brought to book the excuses usually offered are that they did not know that copying was an offence, or that they did not know that the work was copyright, or that the law "is absurd" and ought to be rectified. To the first excuse the composer may justly reply that ignorance of the law is no excuse, and that, if it were, the law of conscience

and commonsense cannot be so complacently evaded; to the second he may, with equal justice, reply that all works are to be assumed to be copyright until the fact that they are non-copyright is established, by appealing to the publisher or otherwise; and that those who take no trouble to ascertain ascertainable facts are least of all justified in pleading their own ignorance; to the third he is not called upon to reply at all, so long as this country can boast of a Legislature which has power to make laws and to alter them. It cannot be too generally known that anyone who copies a copyright work, whether in manuscript or otherwise, does so at his peril, and that if his fraud is undetected it is none the less a fraud upon well-established rights.

In an interesting and amusing article in the first number of the *Sligo Young Men's Magazine*, on the subject of the "Popular Appreciation of Music," reference is made to "The last rose of summer," which the writer assumes to be the production of Carolan. Writing from the country where the tune originates, the assertion may be made upon some authoritative basis. If so, we shall have to abandon the belief that the melody is by R. A. Millikin, of Cork, who adapted it to his words "The Groves of Blarney," which was a burlesque upon the efforts of a wandering minstrel who visited the mansions of the well-to-do and wrote ungrammatical but complimentary songs upon their houses and grounds. One of the most famous of these efforts was "Castle Hyde," the music of which was inserted in Smith's Collection with polished words. The old words are still printed as a broadside ballad. The "weaver poet"—as he was called—wrote in earnest, Millikin in jest; but the chief charms of the air of the exaggerated song "Castle Hyde" could not be destroyed even by means of a parody, as any one who will take the trouble to compare the two melodies can satisfy himself—

CASTLE HYDE.



There is no need to give the air of "The last rose of summer," or, to call it by its original title, "The Groves of Blarney." It would be interesting to learn whether the melody was known before the year 1790, the date of the production of "Castle Hyde," what title was given to it by Carolan, who died in 1738, and whether it was ever associated with other words.

THERE are certain musicians, English and American, who desire to have all musical terms and expressions in their native tongue rather than in Italian. They believe that the dictionary would supply all that is necessary, that the language is sufficiently copious to meet all needs. The Germans have done much to show their independence in the matter by the employment of Teutonic phrases. These, however, do not always supply all that is required, and the force of association is too strong to make any change from established custom thoroughly effective. Italian words,

which are undoubtedly the best for musical purposes, have served the convenience of those who are particular concerning the performance of their music since the days when it became the fashion to indicate intention by the use of approximate expressions derived from foreign sources. Many English composers were content with the employment of a very few words to convey their ideas. These were confined to such words as "fast" or "slow," "loud" or "soft." In course of time these general directions proved insufficient, and expression became subject to more and more subtleties of refinement. The meaning of the composer was painfully set down, and, as some contend, was unduly elaborated. Hence arose the wish to return to primitive practice, and the abuse of the thing prompted measures for sweeping reform. In France, as in Germany, and afterwards in America, it became the custom to give the titles of operas in the vernacular. Some enthusiasts propose to continue this practice, and to offer English equivalents not only for musical terms, but also for musical titles as far as possible. Thus, "La Sonnambula" is to become "The sleep walker (female)," and "Don Giovanni" is to be "Lord John." The programmes (outlines) of musical performances arranged after such a plan, while they would be completely intelligible to the unlearned, would at the same time afford a large amount of curious information. To be thoroughly consistent, the names of the performers should also, where possible, be translated. Instead of "Batti, batti," by Madame Patti, obbligato for 'Cello, Signor Piatti, to read, "Beat, beat," by Mrs. Compacts, with compulsion for the little, Mr. Plates. To avoid such obvious absurdities the universal retention of Italian words should be insisted on, so that there may be one language only employed throughout the world for musical terms.

GERMAN opera conductors of the present day have occasionally been found fault with on the score of their inability to appreciate foreign artists. From this reproach they may fairly be relieved, so far as the recent performances at Bayreuth are concerned, where a Belgian singer, Mr. Blauwaert—whose fine voice and effective declamation created a most favourable impression on the occasion of the performance of Benoit's *Lucifer* in the Albert Hall—has won the suffrages both of the public and the *cognoscenti* as represented by so distinguished a critic as Herr Lessmann of Berlin. But an even more welcome instance of this capacity to recognise that talent is not a matter of geography is forthcoming in the tidings that Herr Levi, the General Director of the Bayreuth Festival, has offered a two years' engagement at the Hof-Opera, at Munich, to Mr. Plunket Greene, the young Irish bass, who has already established himself in the popular favour in London and the provinces. The compliment is a remarkable one, and its significance is further enhanced by the fact that, so far as we are aware, Mr. Plunket Greene has hitherto had no experience on the boards. His commanding presence, however, his excellent enunciation, and the dramatic feeling which he always throws into his singing afford the best guarantee that the experiment will be crowned with success. It is further stated in the German papers that Madame Wagner, who expressed a desire to hear Mr. Greene sing, was greatly impressed by his performance. And yet Ireland declares that she is the least favoured country in the world. It would be interesting to know how many natives of Great Britain have won acceptance on the German operatic stage since Kelly—also an Irishman—in Mozart's day.

ON another page is a reference to the Salmon and Locke controversy. The abuse the combatants shower on one another is astonishing. If only certain rabid journals, who have long ago used up their store of vituperation, could get these books, they would probably be able to start afresh. In one place, Locke speaks of Salmon's "illiterate absurdities for which it was necessary to bring him to the bar of reason," and goes on to call him "A purblind, copper-nos'd, sparrow-mouth'd, goggle-ey'd, hunch-back'd devil. A half-witted mountebank, a universities chicken with a long maggot in his young skull." The other retorts that Locke "only possesses a rickety embryo of a kickshaw brain, and is a Jackanapes and little wriggling p— (Popish?) maggot." John Phillips, who styles himself "a gentleman," goes at the mathematical parson, whom he banters over his "Trinitarian loins." Here is his introduction to the little volume:—

As Marsyas, though by Minerva taught,
While with insipid Novelties he thought
Great Phebus of his lustre to deprive,
Was for his bold presumption flea'd alive;
So while our Locke, th' Apollo of our age,
This Musical Phanatick doth engage;
He both o'ercomes and punishes his pride,
Though he Fleas not his skin, he Tanns his Hide.

If the law of libel had existed at that period, there would have been plenty of work for the courts of justice, and an abundance of copy for the daily papers.

MR. F. H. COWEN'S new Cantata, set to words by Mr. Joseph Bennett, deals with an Old English subject. The superstitious observances connected with St. John's Day, in Midsummer—namely, the bonfires, the sowing of hempseed, the eating of bread and cheese, the plucking of the rose at midnight and concealing it until the following St. John's Day at Christmastide, when, if it maintains its freshness, it will be plucked from the bosom of the wearer by "him who will her husband be," all form piquant details in the unfolding of a story in which the love incidents are strong and dramatic. Mr. Cowen has succeeded in imparting to his music a thoroughly English character. Not only the songs, but the choruses and the dances are full of tunefulness, and the subject is so ably treated that it will probably become as popular as Bennett's "May Queen," one of the very few good Cantatas on English subjects now existing. It will probably be heard in London for the first time during the course of the ensuing season.

A CORRESPONDENT has suggested that the names of the authors of the words of songs should be given, in addition to the names of the composers, in those programmes of musical performances which do not contain the verses fully set forth. This would, doubtless, answer very well in certain cases, and the union of such names as Shakespeare and Arne, Scott and Bishop, Burns and Mackenzie, would add to the artistic interest of the selection. But as many programmes now-a-days are made up of songs in which the higher canons of art and the lower rules of grammar are either ignored or despised, the most merciful thing to do, next to suppressing the song altogether, is to conceal the author's name, and look with a pitying and charitable eye upon his delinquencies.

ARCHDEACON FARRAR, in a speech which he recently made at the opening of the Westminster Art and Industry Exhibition, told a rather amusing story of the late Earl of Beaconsfield. At a former Exhibition of the sort held some ten years ago, the Conservative

leader consented to give away the prizes. Amongst the exhibits was a violin, the handiwork of a blacksmith, "but it was unfortunately made of metal, and when he (the Archdeacon) pointed out to Lord Beaconsfield the mistake—viz., that metal interfered with the resonance of the strings, his Lordship replied that he should always think of his friend, Mr. Smith, as the harmonious blacksmith."

FACTS, RUMOURS, AND REMARKS.

WOMEN'S Rights again! A lady professor writes to a musical contemporary in a high state of indignation, because members of her sex are not eligible to join the Royal Academy of Music Club. "Pray," she asks, "do we not also stand in need of sympathy and help, and fresh sources of information, just as much as our male brothers in art? Do not we ladies have to teach, to play and sing in public for a living just in the same way as you do? Of course we do, and so we ought to have just as much consideration extended to us. I call it a shame we should be so ignored." We should, perhaps, seriously discuss this feminine outburst if the facts made it worth while. Let it be known to the aggrieved sex that the R.A.M. Club is simply an association for the purpose chiefly of dining together once a year. The lady professor adds: "We don't want to attend grand banquets such as the gentlemen went to at the Holborn Restaurant last week; we should be satisfied with tea." This settles the question. Let there be another R.A.M. Club, meeting once a year to drink tea, and with membership confined to ladies.

IN the course of an essay on "Modern Singers and Singing," read by Mr. John Towers, of Manchester, before the National Music Teachers' Association at Philadelphia, the following illustration appeared: "Only a short while back I heard a *prima donna*, with an annual income which was nothing if not princely, warble forth the astounding information that two lovers, concerned in the ditty, could not breathe. This was repeated *ad nauseam*, until the impression became confirmed that it was a decided case of asphyxia. Had the singer only pursued the phrase to its logical issue, it would have been found that the hapless pair had only found a trifle of difficulty in breathing that 'tender, last farewell,' and thus a very painful state of suspense, on the part of the hearer, would have been happily averted." The phrasing, even of great singers, is sometimes atrocious. We can all remember the time—it is past now—when Adelina Patti sang: "An exile from home splendour—dazzles in vain; O give me my lowly—thatched cottage again!"

MR. W. J. HENDERSON, who is the musical critic of the *New York Times*, has recently been among us taking notes, and sending them home to be printed. Among other things, he compares operatic performances in London with those in the Empire City, and remarks: "We hear no such choruses, no such orchestras, and no such conducting. . . . There was a general smoothness, delicacy, and unanimity of sentiment about the work of the fine body of musicians (Covent Garden orchestra) that we seldom hear in New York. The best work of our excellent orchestra at the Metropolitan does not quite equal it in expressiveness and significance of shading. The chorus, too, was never ragged, and never out of tune, but always precise in time, exact in pitch, and correct in expression."

THE Richter concert audience will hardly recognise itself in Mr. Henderson's description: "An exceedingly brilliant audience regarded the proceedings (performance of a scene from 'Götterdämmerung') with a sort of amused curiosity, and went away, no doubt, more convinced than ever that Wagner's later operas consisted chiefly of discordant shrieks." He adds that Richter's patrons, after years of Wagner culture, would "need several courses of Walter Damrosch's explanatory lectures before they would awake to a consciousness of what it was all about." But Richter's conducting has been "a revelation to these Londoners," poor benighted creatures, whose opportunities are infinitely fewer and less valuable than those enjoyed by cultured and refined New York. "Happy New York and still happier Boston!" exclaims Mr. Henderson.

A WEEKLY contemporary quotes the following from the *Baltimore Sun*:—"Ice Cream Matinée, Saturday.—The Thompson Opera Company will sing 'The Bohemian Girl' at Harris's Academy of Music, Saturday afternoon, when every one in attendance will be served with ice cream and *souvenir* napkins." This paragraph is said to be "refreshing in its originality"; but, with the exception of the "*souvenir* napkins," the idea is not original, for, several years ago, at the establishment in London then termed the "English Opera House," an ice was promised to each member of the audience in the boxes; the project, however, was eventually abandoned, we believe, in consequence of a clamorous demand for some sliding scale of refreshment for the occupants of the pit and gallery.

A BLIND fiddler was playing at a wedding party in a rural district. He kept the dancers well and happily at work, and so admirably did he handle the bow that he excited the wonder of a musician who was among the guests. At the conclusion of one of the dances our musical visitor stopped before the performer and said, "I am delighted with your playing, which to me is all the more wonderful because you cannot see. Tell me, how do you manage to remember the tunes and the variations? Do you play by the ear, or how?" "Well, sir, to tell you the honest truth, I have never made a contract for so long a period as to play by the year. I generally play by the night."

A WISH having been generally expressed that an endeavour should be made to establish a permanent memorial of the late Carl Rosa, and it having been suggested that the foundation of a Musical Scholarship to bear his name would be a very appropriate mode of carrying out the desire, steps are in progress to carry it into effect. An influential London committee will be formed, with sub-committees in the chief provincial cities and towns which are visited by the English Opera Company founded by Mr. Rosa, and subscriptions will be invited from those who desire to assist in affording another opportunity for musical education.

THE Examiner in Music to the Society of Arts, in presenting his report to the Council, takes occasion to quote certain of the answers made by the candidates to the questions set on the last examination paper. "In the question asking for explanations of the meaning of certain Italian expressions in very common use, some of the answers given were instructive. For instance, the term *Volte Subito*, which means turn quick, was variously said to mean

subside willingly, leap under, continue without stopping, in a quiet, submissive style, quietness in an undertone, and giving free marching substance or style."

"A STILL further astonishing amount of peculiar information is given in the answers to the History questions. The first which was set forth was, 'Give a list of eight English composers in chronological order who were living before the year 1820. Mention one work by each.' This question allowed much latitude, in the hope that it might bring out the knowledge of the names and works of our native musicians up to the second decade of the present century. The answers proved that the scope allowed was not considered sufficient by all. The statements made showed a comprehensive and patriotic grasp of the subject."

"THE names of Beethoven, Grann, Clementi, Andreas Romberg, Gade, Schubert, Mozart, Wagner, Stephen Heller, Bezet, Liszt (often spelt Lizst, or Lizts), Brahms, Spohr, Anthon Rubinstein, Hadyn, Piccini, Glück (*sic*), Weber, Chopin, Hérold, Monte Verde, Mendelssohn, Lully, Gounod, Ambrose Thomas, Carissimi, Rameau, Donizetti, with Barnby, sometimes called Branbey, Dr. Bridges, meritorious organist, Cowen, and such remarkable composers as Cerney, Mechencie, Divoke, Cotch, Dr. Harn, Percel, Juskin du pres, Mucann, the composer of 'Calirrhoe,' and Summicheal Costa, were given all among the English composers."

"SOME of the works attributed to native musicians are worthy of mention. Bull wrote 'Rule, Britannia'; Arne wrote 'Able'; Barnbey, 'Hezekia'; Chopin, 'Les deux journées'; Balfe wrote 'La Sonnambula' and the 'Boheimain Girl'; Handel wrote 'Idomeneo'; Liszt wrote 'Regatta Venezuela'; Back wrote 'Fuguiss' and 'Dido and Inias'; Bennet, a 'Barchoral'; Arne wrote anthems and church music, Goss wrote masses, and Beethoven wrote a waltz. Many of these 'facts' are derived from the inner consciousness of the writers, some may be traced to the 'meritorious text-books.'"

"THE answers to the question, 'Who was Rossini? What influence did he exercise over the art of music in his time?' brought to light much curious and interesting intelligence. His nationality was various. He was 'a German by birth, but was born at Pesaro in Italy'; 'he was born in 1670 and died in 1826'; he was a 'Frenchman,' 'a noted writer of the French,' the place of nativity was 'Pizzarro in Genoa'; he was 'an Italian, and made people feel drunk with the sparke and richness of his melody'; he composed 'Oberon,' 'Don Giovanni,' 'Der Frieschutz,' and 'Stabet Matar.'"

"He was 'an accomplished writer of violin music and produced some of the prettiest melodies'; it is 'to him we owe the extension of chords stuck together in ar peggio'; he was 'the founder of some institution or another'; 'the great aim of his life was to make the music he wrote an interpretation of the words it was set to'; he 'broke many of the laws of music'; he 'considerable altered the stage'; he 'was noted for using many instruments not invented before'; in his 'composition he used the chromatic scale very much, and goes very deep in harmony.'"

"He was 'the first taking up the style, and therefore to make a great change in music'; he was 'the cause of much censure and bickering through his writings';

he 'promoted a less strict mode of writing and other beneficial things'; and, finally, 'Giachono Rossini was born at Pezaro in 1792. In the year 1774 there was war raging in Paris between the Gluckists and Piccinists. Gluck wanted to do away with the old restraint of the Italian aria, and improve opera from a dramatic point of view. Piccini remained true to the old Italian style, and Rossini helped him to carry it on still further by his operas, 'Tancredi,' 'William Tell,' and 'Dorma del Lago.'

ENCOURAGED by the success of the Festival at Hanley last year, the managers have determined to persevere with their enterprise, and give another series of performances in 1890. The proceedings, we learn, will continue through two days, and in their course a new cantata, "Fair Rosamund," the work of the late Desmond L. Ryan and Dr. Heap, will be produced for the first time. Poor Ryan! The "log" he kept on his voyage to Australia shows how gallantly, in the midst of much discomfort, and spite of weakening health, he laboured at his last libretto, which will ever have a melancholy interest for those who knew the author.

CLERGYMEN and others who advertise for organists allow us no peace; and sometimes we really do not know whether to laugh at or cry over their offers. A Rector, who comes from a seaside town, but cautiously gives a London address, recently made known his want of a musician willing to play for the sum of £20 per annum, the tuning to be thrown in. We do not fail to see that tuning is better than looking after a reverend gentleman's horse; nor do we overlook the Rector's comforting assurance that there is "a good opening for music pupils." There need be a supplement to the eight shillings a week.

LETTERS recently to hand from New York contain, it is stated, some interesting news concerning the proposed doings of Mr. Abbey and his Operatic Company in America—how that Madame Albani will take the part of *Desdemona* in Verdi's "Otello," Tamagno playing the title-character; how that the season will open in Chicago, continue in Mexico and San Francisco, and end in New York, &c. We did not need letters from New York to tell us this, inasmuch as the information appeared in a London daily some weeks ago.

AT Brussels, we hear that a Society has been formed for the study and practice of instruments once in general favour, but now almost unknown in our Concert-rooms, such as the Clavi-cembalo, the viol da gamba, the viol d'amore, &c., and that the members of this body have already given historical Concerts with much success. As many of these instruments are freely used in the works of Bach, Handel, Couperin, Rameau, &c., it is to be hoped that performances of such deep interest to musicians may be shortly heard in the metropolis.

ENGLISH opera as a principle is much belauded, and all due encouragement is given in this country to every worthy effort to place it upon a basis of respectability, if not of honour. But English operas have little monetary value. Balfe's last opera, "The Talisman," was recently sold for one hundred pounds, and the other day the score of Macfarren's opera "Helvellyn," with all rights, was knocked down in the auction room for five-and-twenty shillings, and it is not yet five-and-twenty years old.

THE Chicago *Indicator* exclaims: "Aha! 'tis as we thought! the infant phenomena are not only increasing in number, but decreasing in age"; and then proceeds to tell how Master Johnnie McKeever, aged 3, plays the violin. "His version of 'Pop goes the weasel' is said to be surprising enough to warrant any expectations." Our contemporary pertinently suggests that Master Johnnie should learn the art of playing the fiddle and holding a bottle of milk at the same time.

DR. HORATIUS BONAR, Minister of Grange Free Church, Edinburgh, who was well known as an author and a popular hymn-writer, many of his pieces having been translated into several languages, died in Edinburgh on July 31, in his eighty-first year. His beautiful verses "I heard the voice of Jesus say," "I lay my sins on Jesus," "The Bridegroom comes," and many others are familiar to the congregations of all churches whatever be their creed.

In the notice of a Concert given by the South London Musical Club, a musical contemporary says: "Indeed, the members of the Club throughout the evening managed, by excellent performances, to raise the hope that they will do much to rescue part-singing from the miserable state into which it has sunk in the metropolis." Is not this somewhat rough upon those conductors who have zealously worked for years in our London Choral Societies, and innocently believed that they had produced highly successful results?

A POLITICAL meeting with "music between the speeches" is a decided novelty; but a local paper informs us that not only has such an event lately taken place, but that the vocal and instrumental solos were "most welcome, as adding the ever delightful charm of variety." This, we think, will scarcely be accepted as a compliment, for it seems to imply either that the speeches required to be propped up by the music or the music to be propped up by the speeches.

SOME of the musical journals in America love each other very much. One speaks of a contemporary as a "corrupt and putrid organism that purports to be a journal, and to represent the music trade in this country. Inadvertently wherever it appears it carries with it its fetid atmosphere and proclaims its own rottenness. It is the courier only of its own moral disease." Surely the writer must have been reading the *Eatonswill Gazette*!

It is satisfactory to find that the pianoforte which was lately cast up on the beach at Goring proved to be one of Collard and Collard's make. Had it been the manufacture of one of our advertising firms, we might have had a tale woven around the incident, with even, perhaps, a fanciful allusion to the effect its exquisite tone produced when first heard by the mermaids. A waterproof pianoforte is as fertile a subject for advertisement as a fire-proof safe.

THE Australian craze for "protection" seems to be extending to matters musical. We read in the *Sydney Herald* of "an agitation against securing the services of the premier organist of the day for the opening of the largest organ in the world." This movement is, it seems, based upon "Australia for the Australians." Such crass folly is well-nigh past belief.

Buenos Ayres appears resolved to set an example which deserves the warmest recognition from all music-lovers; for, following closely upon the announcement that a Conservatoire of Music is about to be established there, we meet with the following advertisement: "Organist wanted, for Church in Buenos Ayres. Double manual, 24 stops. Salary, £100."

IN a recent advertisement of "Six Lieder ohne Worte for the Piano," the publisher says, "These must not be mistaken for Mendelssohn's, but are six original pieces, published at 3s. each." If there should be any chance of these compositions being "mistaken for Mendelssohn's," the danger would surely have been lessened by giving them some other title than the one adopted by that composer.

GENTLEMEN who "do" weddings for provincial journals should so far look up the subject of music as to secure themselves against sentences like the following:—"Miss Hutchence presided at the harmonium, and very efficiently played 'In nature worth' by Haydn, 'Loegrin' by Wagnal, and 'Roman march.'" "Loegrin" by Wagnal!" And such is fame!

THE worship of bigness goes on. Miss Augusta Holmes (or Holmès) has composed a Symphonic Ode for soprano solo, chorus of 2,000 voices, and four complete orchestras. Her work is to be performed, we are told, in the great hall of the Paris Exhibition, at a cost of £12,000; the orchestras engaged being those of Colonne, Lamoureux, the Opéra, and the Conservatoire. Shade of Berlioz, you are not "in it."

DURING their next series of Concerts, Messrs. Paterson and Sons, of Edinburgh, will produce Dr. Mackenzie's "Cotter's Saturday Night" and a new Cantata, "The Cameronian's Dream," by Mr. Hamish MacCunn. In each case the composer will conduct. The managers are to be congratulated upon their spirit of enterprise, and, not less, upon their encouragement of home productions.

IN our last number we alluded to the improvement in the music provided for promenaders at open-air gatherings; but that this change is at present not very general is shown by a paragraph in a contemporary, which informs us that at a recent fashionable garden-party the music consisted of "solos and duets on the banjo, mandolin, and guitar."

IN Mr. Justin McCarthy's novel "My Enemy's Daughter," one of his characters is made to say, "My dear madame, do you really suppose there is one note, one half-note, of this music that is not familiar to me as the letters of the alphabet?" Would so clever a man as the author of this work thus show his want of knowledge of any other art than music?

THERE is some talk among American protectionists of preventing the landing of Mr. Nikisch, the newly-appointed Conductor of the Boston Symphony Concerts. Mr. Nikisch will arrive in America, it is assumed, under a contract, and the contract labour law forbids all and sundry such immigration. But surely the Musicians' Protective Union will let the matter end in talk!

IT may be interesting to those who are concerned in the adoption and retention of the title of Professor to know that at Monaco there is a Professeur de Roulette, in Ostend there is a Professeur de Sanité pour les Chiens et Chats Malades, and even in Paris there is a Professeur of writing, reading, and all things in general.

THEY are making a hash of Weber's "Sylvana" at Kroll's Theatre, Berlin. Mr. Ernest Pasqué has "modified the book" and Mr. Ferdinand Langer has added to the music several pieces from the master's other works, including the "Invitation à la Valse" and the first Allegro of a Pianoforte Sonata. We now wait for the next case.

AN American journal, referring to the work which Mr. Gilbert and Sir Arthur Sullivan have in hand, describes the authors as "the cynic and the peer." A Frenchman might so have written in good faith, but not an American, surely. Still, if there be a joke, we do not see where it comes in.

MAYOR GRANT, of New York, has been thinking about putting his foot down on street musicians. "Taking all the complaints together," said Mayor Grant, "they convince me that the wandering minstrels make considerable of a nuisance of themselves. I propose to have the nuisance abated."

AN Arion Sängerkunst party recently travelled from New York to Wilkesbarre. "Just before the train reached Mauch Chunk the beer gave out, and the 150 noble singers, twenty-five musicians, and twenty ladies, cried in bitter anguish. Some of them wanted to return to New York at once."

IT has been stated that Mr. Burnand will write the English version of Messrs. Bisson and Planquette's new opera for the Prince of Wales's Theatre. We sincerely hope that he has measured the difficulty of the task before him; else there may be surprise, not to say disappointment.

MISS EMMA ABBOTT has come over to Europe on business connected with her next operatic tour. She lays great stress on the fact of having ordered thirty new dresses, and the good news was sometime since cabled to the States by fascinated interviewers.

AS country reporters evidently think that, in noticing a meeting, it is tame merely to record that a band was in attendance, is there no writer with sufficient spirit and independence *not* to say that it "discoursed sweet music"?

THE REV. DR. HAVERGAL, Prebendary of Hereford, is preparing a small volume of Reminiscences of the late Sir Frederick Ouseley. It will contain a number of interesting anecdotes, written by many of the personal friends of the lamented Professor.

A MICHIGAN woman has exhibited extraordinary perceptiveness. She pitched her "parlor organ" into the yard and made a bonfire of it on the plea that it was a device of the Evil One.

FLUTE-PLAYERS should rejoice to hear that Messrs. Breitkopf and Härtel have published four volumes of music composed by that eminent flautist, Frederic the Great.

VICTOR WILDER, the well-known musical critic of *Gil Blas*, has received the cross of Chevalier de la Légion d'honneur. They manage some things very well in France.

Two new French books may be recommended to musical students: Tiersot's "*Histoire de la Chanson populaire en France*," and the fourteenth volume of the "*Annales du Théâtre et de la Musique*."

A TRANSATLANTIC journal prints the following dialogue, which is, no doubt, very old. Missionary: "Are you a Christian, young man?" Young Man: "Oh, dear, no! I'm a choir singer!"

THE young pianist, Eugène d'Albert, still keeps his name before the public; but this time the news from Berlin merely informs us that he has become a vegetarian.

It is reported that Mr. F. Cliffe has been asked by the Philharmonic directors to compose an orchestral work for their next series of concerts. Good.

MR. JEFFERSON BRICK has gone into the musical profession. He calls himself Professor Frankenstein, and is just sixteen years old.

LUIGI CANEPA, the composer of several Italian operas, has abandoned his profession and gone into business as a baker. What a useful example!

ROYAL ACADEMY OF MUSIC.

ON Saturday afternoon, July 27, at St. James's Hall, Piccadilly, the Lady De Grey distributed the prizes gained by the students of the above Institution during the past session. There was a large attendance of ladies and gentlemen, and nearly 500 students were present on the platform. After a solo by Miss Minnie Kirton, which was much applauded, Dr. A. C. Mackenzie, Principal of the Academy, delivered an address. He congratulated not only the Board of Directors and the Committee of Management, but his colleagues and professors upon a highly successful session. The large number of students—bordering on 500—had, he need not say, taxed their energies to the very utmost. Their scheme of local examinations throughout the country, hitherto conducted alone, would in future be carried on in combination with the Royal College of Music; and the Prince of Wales had consented to act as President of that very desirable union. The examination of the students had been conducted in the most searching—he might almost say severe—manner, with the strictest impartiality, and those who had been fortunate enough to gain awards might certainly attach a deep value to them. During the past session the students had carried out their work with great spirit; and he would remind those who were now leaving the Academy to seek their fortunes in the outer world, that upon their shoulders rested very much the good name and fair fame of that Institution. Lady De Grey then performed the ceremony of presenting the prizes, the successful students being loudly applauded. Dr. Mackenzie proposed a vote of thanks to Lady De Grey, and the proceedings terminated with the singing of the National Anthem.

THE BAYREUTH FESTIVAL PLAYS.

PERHAPS the most remarkable feature of the recent series of these performances, which came to an end on Sunday, the 18th ult., was the largely increased measure of public support accorded to them. The Bayreuth Theatre is no longer a temple of art solely for the limited number of

fanatical worshippers of the deceased master. The larger world of rational music-lovers has become interested in the work carried on there. The poet-composer has taken his place by the side of the other great masters, and there is no further need to employ special advocacy of his claims to consideration, while, on the other hand, to persist in denying these claims has become ridiculous. These thoughts came uppermost in the mind as one surveyed the heterogeneous crowd, gathered from all parts of the world, which assembled in front of the Bayreuth Theatre every afternoon during the late festival. As the works given this year were merely repetitions of those produced on former occasions, there is no occasion to speak particularly as to the manner of performance. Let it suffice to say that to hear "*Tristan und Isolde*" and "*Die Meistersinger*" under the most favourable conditions, it is necessary to journey to the little Franconian town, while of course "*Parsifal*" cannot be heard at all elsewhere, and there is happily no chance of this wise rule being abrogated. Naturally those who regard the Wagner Theatre as a valuable institution for inculcating the purest principles of art will be glad to learn that the lofty standard previously observed in the performances has been, on the whole, well maintained, though at the same time there are causes for anxiety as to the future. We refer more particularly to the supply of young artists worthy to take the place of those who have become veterans in the cause. On some of the latter the hand of time is already apparent in diminishing vocal ability and other qualities necessary for the ideal interpretation of Wagner's heroes and heroines. Mr. Vogl preserves the nobility of his style, and is still unapproachable as *Tristan*, but his voice begins to show signs of wear. Again, Madame Materna, although she maintains her natural powers in a manner that may be regarded as astonishing, cannot much longer prove an acceptable *Kundry*. Madame Sucher's *Isolde* continues to develop in queenly grace and in the expression of intense womanly passion, but her extreme upper notes are beginning to fail, and Miss Theresa Malten's voice is also on the wane. On the other hand, Mr. Gura as *Hans Sachs* and Mr. Betz in the same character, and also in that of *Kurwenal*, are still without flaw. Turning to the younger artists, the only two who may be spoken of in the highest terms, as being thoroughly fitted for the duties they have undertaken, are Mr. Friedrichs as *Beckmesser* and Mr. Hofmüller as *David*. The former is a comedian of the first rank, and the latter produces his pleasant light tenor voice in the best and purest manner. He has evidently been trained in a good school. The striking success of Mr. van Dyck in the rôle of *Parsifal* has been due rather to his great dramatic intelligence and his fine appearance than to any special vocal excellence. His voice is powerful, but it is not perfect in quality, and whether it is under complete control or not it is difficult to say, as *Parsifal* is hardly a singing part. Neither Mr. Grüning as *Walt* nor Miss Dressler as *Eva* can be regarded as thoroughly satisfactory, the former being indeed inferior to Mr. Gudehus in the same part.

As regards the general presentation of the works, perfection has been approached if not actually attained. Mr. Levi's reading of "*Parsifal*" is far brighter and more effective than that of Mr. Mottl last year, while, on the other hand, the Karlsruhe conductor has thoroughly mastered the intricacies of "*Tristan und Isolde*," and the performance under his *bâton* amounted to a revelation even to those familiar with the work. As to the interpretation of "*Die Meistersinger*," under Dr. Richter, it need only be said that, as compared with the tamely correct performance at Covent Garden, it was a genuine treat, all the piquancy and delicate points, in which the score abounds, being brought out with masterly skill. The chorus was better in all departments than that of last year, and the perfect unity of method in the Grail scene, in the flower-maidens' chorus, and in the last scene in "*Die Meistersinger*" was very remarkable, not less so being the delicious quality of tone when the entire force was singing *mezza voce*. It is now settled that "*Tannhäuser*" will be the next production in 1891, and several of the details are already arranged. A more difficult question will be the selection of artists for the three principal characters, and it is understood that this matter is under the most serious consideration.

THE COLOGNE CHORAL UNION AND CHORAL MUSIC IN ITALY.

THE recent tour of the celebrated Cologne "Männer Gesang-Verein" in Italy constituted a musical event of unusual interest, not only because the appearance of that Society on Italian soil was an absolute novelty in itself, but also because the fact of this peaceful and artistic invasion from the North being hailed everywhere with satisfaction, affords eloquent proof of the present remarkable receptivity and eagerness of the educated musical mind of Italy, as compared with the time, not so very long ago, when, musically speaking, Italy lived almost entirely on her traditions, and rested on the faded laurels of her bygone supremacy. The strides which musical education has made in Italy during the last decade or two, more especially in the field of lyric drama, are enormous; and the change and development of style and treatment amount to little less than a revolution, which is in no small degree due to the country being brought nearer to, and in touch with the culture of its Northern neighbours—to wit, Austria, Switzerland, and Germany; in other words, to the essentially masculine and Gothic influence of Teutonic music. Thus, "Lohengrin" has taken root on all the leading stages of Northern Italy, while such advanced works as Wagner's "Nibelungen" have penetrated South as far as Rome, and "Tannhäuser" has lately enjoyed a series of performances even at the San Carlo Theatre of Naples, where formerly Bellini and Donizetti reigned supreme. In the matter of classical instrumental music, and of sacred works by Northern composers, too, there has been an advance no less considerable and significant; and Mendelssohn's oratorios, formerly almost boycotted, are now quite familiar to Roman audiences. In the Eternal City these achievements are mainly due to the initiative taken by such enlightened and cosmopolitan musicians as Signori Pinelli and Sgambati; and their laudable efforts are nobly seconded by the cultured Queen of Italy, who never omits an opportunity of promoting and encouraging every class of art in its best form, no matter whence it comes. In Florence it is Signori Sbolci and Buonamici, the latter one of Dr. von Bülow's most distinguished pupils, who have done much towards reviving the languishing taste for classical music; while in the North, notably in Milan, Turin, and Bologna, the very proximity of Austria and Switzerland, as well as the more constant relations with Germany, and the naturally more robust taste and keen appreciation of high-class music, have long since enabled the Teutonic Muse to sow her seeds and establish a permanent home.

The latest importation of Northern art has been the vocal music for male chorus for which the three great Choral Unions of Cologne, Vienna, and Zurich have already acquired fame in other countries besides their own; and the Concerts recently given by the first-named of these Societies in Milan, Turin, Bologna, Florence, and Rome elicited the more curiosity and interest, and evoked, particularly in the Northern cities, the more enthusiasm, as that class of vocal music—to wit, four-part songs for tenors and basses—has hitherto been practically unknown in Italy, where the only form of choral music executed by male voices is that performed by the Cathedral choirs. I shall not attempt to dwell on the excellence of style and the other peculiar merits of the Cologne Choral Union, seeing that with these English audiences have long been familiar; but it may not be without interest to give a short outline of the impressions the performances of that Society, as well as the music which forms its speciality, produced on cultured Italian musicians; and to that end I cannot do better than give an abstract of some of the exhaustive notices published on the subject by one or two of the leading musical critics in Italy, whose authoritative opinion is the more instructive because it throws a flood of light on the defects and the present unsatisfactory condition of choral music in what formerly claimed to be the land of song.

After pointing out the deplorable want in Milan of a Concert Hall, properly speaking, which, if not as vast as the Albert Hall of London, should at least be of an adequate size for such performances as that of Beethoven's Choral Symphony, of the programme of the Cologne Choral Union,

and of classical and choral works generally, the eminent musical critic of the *Corriere della Sera* says:—

"In an audience composed of over 2,000 persons crowded into an unsuitable hall, it required all the earnestness of execution characteristic of a Society which justly claims the palm among kindred Associations to prevent the religious attention of the listeners from flagging. Nay, it is a pleasure to be able to state the extraordinary fact that for once silence reigned in an assembly which is always ready to chatter whenever there is music to listen to. On this occasion it was possible to enjoy the best parts of the programme and to applaud them with profound conviction. Would that the enthusiasm displayed that evening were destined to bear practical fruit in the city of Milan! It is sad to see how little interest the upper as well as the lower classes in Italy take in such choral institutions, which are a true source of artistic enjoyment, of culture, and of refinement, and offer to amateurs infinite scope for initiating themselves into, and becoming imbued with, the beauties and merits of compositions, and of enjoying them with an intensity which perhaps no other form of art admits of. Italy gave birth to Palestrina, Marcello, and Lotti; choral singing reached a high degree of perfection, and choral schools—first sacerdotal and later on secular—were founded everywhere; but now all this is gone, and Italy is far behind other countries. It is sad to think that, whereas in London alone there are 130 flourishing Societies for the cultivation of instrumental and choral music, in Milan there have been during the last ten years but two choral Societies which, after languishing for some time, were obliged to amalgamate, and that a year or two ago even this one Society came to an end for want of support and vitality. The memory of the great masters of figurative art is perpetuated by preserving and exhibiting their works in museums and galleries; but such jealous custody is not to the advantage of musical compositions which, to be perpetuated, must be performed, and thus rendered accessible to the ears of the public. To an infinitesimal extent this tribute is rendered to the departed masters by the Cathedral choirs; but how poor and sterile is in Italy generally the reverence due to her great composers of the past!

"The Cologne Union has for its motto 'Durch das Schöne stets das Gute,' and seeing how worthily it acts up to this motto, the great success it has achieved in Milan is not surprising. The excellence of its performance was, moreover, attested by Verdi himself, who is notoriously averse to paying compliments; but who, having been present at the Concert, told Dr. Zöllner, the distinguished leader of the Union, that he had never listened to a more perfect execution of choral music than that by the Cologne Society.

"The success obtained in Milan is certain to accompany the Union throughout its tour in Italy, more especially if Dr. Zöllner will convince himself of the advisability of varying his programmes by suppressing some of the all too numerous *Lieder* and substituting some of the best among the classical compositions of Bach, Marcello, Lotti, and others—in this respect he can never err on the side of being too classical. The *Lieder* are intensely characteristic of Germany, for it is in them that both poets and composers know how to portray every phase of life, every shade of feeling and sentiment, moulding them into a chain of songs which may be said to accompany the sons of Arminius from the cradle to the grave; but, on the other hand, it cannot be denied that the almost uninterrupted succession of so many compositions all belonging to the same *genre* is liable to become monotonous. This piece of advice the distinguished director of the Society will do well to lay to heart, for other audiences in Italy may, in this respect, be less considerate than the audience he had in Milan.

"Like all great artists, the Cologne Union, considered as an artistic unit, is fond of showing its strength, and hence it is liable to err on the side of extreme contrasts. Thus, justly proud of the imposing sonority of its *fortissimi* and of the marvellous fineness of its *pianissimi*, which in Italy are altogether unknown, the Cologne Union seems to despise the *mezza-forte* even when it would be appropriate to use it and when it ought to be used. But, on the other hand, what perfect intonation, what almost

Hymn to Diana.

Words by BEN JONSON.

FOUR-PART SONG.

Composed by
ARNOLD D. CULLEY, F.C.O., A.R.C.M.

Andante sostenuto.
mf

SOPRANO.
Queen and huntress, chaste and fair, . . Now the sun is laid to sleep,

ALTO.
Queen and huntress, chaste and fair, . . Now the sun is laid to sleep,

TENOR.
Queen and huntress, chaste and fair, . . Now the sun is laid to sleep, . .

BASS.
Queen and huntress, chaste and fair, . . Now the sun is laid to sleep,
Andante sostenuto.

PIANO.
(*ad lib.*)
mf
♩ = 80.

Seat-ed in thy sil-ver chair, State in won-ted man-ner keep, Seat-ed in thy

Seat-ed in thy sil-ver chair, State in won-ted man-ner keep, Seat-ed in thy

Seat-ed in thy sil-ver chair, State in won-ted man-ner keep, Seat-ed in thy

Seat-ed in thy sil-ver chair, State in won-ted man-ner keep, Seat-ed in thy

p sil-ver chair, State in won-ted man-ner keep, . . state . . in won-ted

p sil-ver chair, State in won-ted man-ner keep, state in won-ted

p sil-ver chair, State in won-ted man-ner keep, . . state in won-ted

p sil-ver chair, State in won-ted man-ner keep, state in won-ted

man-ner keep: Hes-per-us en-treats thy light, God-dess ex-cel-lent-ly bright.

man-ner keep: Hes-per-us en-treats thy light, . . God-dess ex-cel-lent-ly bright.

man-ner keep: Hes-per-us en-treats thy light, God-dess ex-cel-lent-ly bright.

man-ner keep: Hes-per-us en-treats thy light, God-dess ex-cel-lent-ly bright.

Earth, let not thy en-vious shade Dare it-self to in-ter-pose;

Earth, let not thy en-vious shade Dare it-self to in-ter-pose;

Earth, let not thy en-vious shade Dare it-self to in-ter-pose; . .

Earth, let not thy en-vious shade Dare it-self to in-ter-pose;

Cyn-thia's shin-ing orb was made Heaven to clear when day did close, Cyn-thia's shin-ing

Cyn-thia's shin-ing orb was made Heaven to clear when day did close, Cyn-thia's shin-ing

Cyn-thia's shin-ing orb was made Heaven to clear when day did close, Cyn-thia's shin-ing

Cyn-thia's shin-ing orb was made Heaven to clear when day did close, Cyn-thia's shin-ing

orb was made Heaven to clear, when day did close, . . . Heaven . . . to clear, when

day did close: Bless us then with wish-ed sight, God-dess ex-cel-lent-ly bright!

Lay thy bow of pearl a-part, . . . And thy crys-tal-shin-ing quiv-er;

Give un-to the fly-ing hart.. Space to breathe how short so-ev-er, Give un-to the

Give un-to the fly-ing hart.. Space to breathe how short so-ev-er, Give un-to the

Give un-to the fly-ing hart.. Space to breathe how short so-ev-er, Give un-to the

Give un-to the fly-ing hart.. Space to breathe how short so-ev-er, Give un-to the

fly-ing hart.. Space to breathe how short so-ev-er, space to breathe how short so-

fly-ing hart.. Space to breathe how short so-ev-er, space to breathe how short so-

fly-ing hart.. Space to breathe how short so-ev-er, space to breathe how short so-

fly-ing hart Space to breathe how short so-ev-er, space to breathe how short so-

ev-er: Thou that mak'st a day of night, God-dess ex-cel-lent-ly bright!

ev-er: Thou that mak'st a day of night, God-dess ex-cel-lent-ly bright!

ev-er: Thou that mak'st a day of night, God-dess ex-cel-lent-ly bright!

ev-er: Thou that mak'st a day of night, God-dess ex-cel-lent-ly bright!

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faultless precision in the attack—that rock on which amateurs habitually split—and what a pleasure to the ear not to hear those “tail-ends” which, in phrasing, often produce the most excruciating discords; the Cologne Union finishes every phrase with the utmost precision and at a mere hint of the beat. The voices are admirably balanced both as regards register and quality, and the tenors excel in head notes of rare softness, as was shown more particularly in the rendering of one of Sgambati's four-part songs, as well as in the song “Guardati,” by Girschner, in which the *ritornello* is sung to the title-word, and the effect produced by the choir was that of genuine *pizzicato* passages. The massiveness of the basses and the purity of intonation were admirably shown in such songs as Schumann's “Lotosblume” and “Troubadour,” as well as in Schubert's “Gondolier” and in Kreutzer's “Canto domenicale,” in which the choir produced some *smorzati* passages with admirable effect. The same may be said of the chorus by Palestrina, in which the various *timbres* were so marvellously blended that they seemed like long-sustained organ chords.”

Such, then, is the verdict of Milan. That of Rome, as expressed by Signor d'Arcais, the eminent and well-known musical critic of the *Opinione*, is somewhat different, though no less interesting and instructive:—

“Rome,” he says, “occupies a special place among Italian cities in relation to choral music. The ‘Società Musicale Romana’ and the ‘Società Filarmonica’ have given choral performances which can never be forgotten. In no other country is it possible to hear anything to equal the execution of Handel's ‘Messiah’ under Mustafa's direction. In Rome, therefore, the Cologne Society had to face serious competition.” After stating his opinion that in its performances the Cologne Choir displays all the merits and shortcomings of Northern races—viz., precision, minute attention to details, discipline, but a want of dash and little variety of effect—Signor d'Arcais points out that the reception of the Union in Rome would have been more enthusiastic if its enormous vocal powers had been devoted to the production of classical and sacred compositions instead of making a specialty of *Lieder*, and then goes on to observe:—

“It should, however, be borne in mind that Italians, as a rule, have an inadequate idea of these German Choral Societies and, what is more, of their aim and object. In Germany, even if they do not rise above the average, they are, as it were, a manifestation, a popular form of the art of music, and have a *répertoire* prescribed within certain limits. For the performance of great classical works there are in Germany other special Associations, and it is therefore a mistake to compare these Choral Unions with the Philharmonic Societies of Rome. The great and principal utility of these Choral Unions consists in their being diffused all over the country. The Cologne Society has attained perfection and prosperity in a remarkable degree, and is undoubtedly one of the best; but in Germany there is not a town, village, or hamlet that cannot boast of having its Choral Union. Choral singing forms an essential and compulsory part of education, beginning with the elementary school and ending with the University. From the statesman and general down to the working man or peasant, everyone has passed through the course of choral singing. The example of Germany has been followed by nearly all the civilised nations. Choral singing forms part of the public education in England, Sweden, France, Russia, and the United States, and in the last-named country it is being diffused in an extraordinary degree.

“Italy, on the other hand, has as yet hardly taken the first step in that direction. In Rome and Turin there are one or two noteworthy choral associations, but choral singing is not diffused among the masses or even among the different classes of society. Some attempts have been made, but they failed because they were half-hearted and without a well-defined object. If the Italian Government now proposes, as appears probable, to promote and regulate choral singing in public schools, it should bear in mind that such choral teaching should not be too scientific. The choral course is not intended to produce professional musicians; it is not like the course in a College of Music whose pupils are trained for the Concert-room or the stage.

What is wanted is an essentially elementary and popular course of teaching; and it is hardly necessary to enumerate the immense benefits which the diffusion of choral singing would confer on all classes of Society. For this, if for no other reason, Italians should be grateful that the Cologne Choral Union has come among them, because it has shown them that if they cultivated art as it is cultivated by other nations, they would soon regain their ancient reputation as a musical people.”

It will be seen that, while both these distinguished critics point out, with praiseworthy modesty and straightforwardness, the low ebb at which the art of choral singing at present stands in Italy, the Milan critic shows a much keener and also more just appreciation of the performances of the Cologne Union than his Roman colleague. Signor d'Arcais's opinion that the performance of Handel's “Messiah” by Mustafa's (the Vatican) Choir beats the record, would assuredly not be endorsed by anyone who has heard that Oratorio at the Handel Festival at the Crystal Palace, at the Albert Hall, or, for that matter, at any of the provincial musical festivals, not to speak of similar performances on a smaller scale in different parts of the Continent. Nor would impartial judges be disposed to agree with Signor d'Arcais as to the general excellence of the Vatican Choir conducted by Mustafa. The performances of that Choir are generally marred, not only by frequent want of precision and by the inevitable falsetto soprani and alti (be it noted that one of Signor d'Arcais's objections to the singing of the Cologne Choir is precisely the frequent employment of falsetto notes by the tenors, whereas in the Vatican Choir he seems to admire them), but also by what may be called the vulgar side of the Italian school, to wit, excessive *tremolo* in the soloists, and by that inveterate habit of many Italian Conductors of marking the down beat of every bar by striking the music-desk or score before them audibly, and at times violently, with the *bâton*.

Moreover, both critics fall into the error of recommending to the Cologne Union, being a chorus of male voices, the cultivation of sacred music, such as the works of Bach, Palestrina, Cherubini, &c., forgetful of the fact that all these works are almost exclusively written for mixed chorus, and would therefore have to be transposed for the purpose of adapting them to tenors and basses only. It is well known that by being so transposed such compositions generally lose much if not the whole of their effect; and this was noticed by Italian critics themselves with reference to Palestrina's Motet “Bone Jesu,” which had been transposed for the occasion—viz., to admit of its being sung by the Cologne Choir. On the whole, the Italian tour of the Cologne Union has been a triumphant success, and by opening the public mind, by stimulating discussion and criticism, and by fostering the spirit of emulation, has conferred a lasting benefit on the art of music in Italy, as it has done by its tours in other countries. C. P. S.

OBITUARY.

THE death of MADAME GIACINTA PUZZI, at the age of eighty-one, took place at her residence in Harley Street on the 18th ult. She married Giovanni Puzzi, a celebrated horn player, and settled in England about fifty years ago. She was at one time favourably known as a vocalist and as a teacher. Madame Puzzi, then Giacinta Toso, made her first appearance as an operatic singer in London at Her Majesty's Theatre in 1827. She achieved a greater success at the private concerts of the nobility than upon the boards, and after she married she devoted herself to teaching and abandoned the stage. She had great judgment and sound knowledge and experience. Her opinions upon the merits and potentiality of voices were received by many managers as official. She was acquainted with nearly every known artist of the day, native or foreign, and her assemblies were often among the most interesting in London.

MR. LOUIS MEYER, one of the most prolific and popular of American composers of light music, died at Philadelphia recently, at the age of 55. He was a native of Germany, and was born at Eisenberg. At the age of six he was taken to America, and became errand boy and clerk in a music warehouse. He devoted his spare hours to the composition of songs and pianoforte pieces, concealing his

identity under some fifteen assumed names. His "Series of Household Songs," "Summer Holiday," and the "Golden Band" series attained an enormous sale in the United States.

The name of M. VASLIN, who died at the age of ninety-six, on the 5th ult., at Saint Julien-sur-Sarthe, is strange to the present generation. Thirty years ago he retired from active life, after serving as a professor at the Conservatoire for thirty years. He officiated as violoncello soloist at the opera in 1814—a few months before Waterloo was fought.

It is with much regret that we have to announce the death of Mr. ROBERT AUGUSTUS ATKINS, Organist of the Cathedral of St. Asaph. He was born on October 2, 1811, and was appointed to the post he held with so much credit to himself in the year 1834. He died on the 3rd ult.

MUSIC IN GLASGOW AND THE WEST OF SCOTLAND.

(FROM OUR OWN CORRESPONDENT.)

THE recent graduation ceremony at the Glasgow University, when Dr. Joseph Joachim received the Degree of LL.D., served to remind musicians hereabouts of a question of some import. A couple of years ago the Glasgow Society of Musicians instituted a movement to approach the Scotch Universities on the subject of Degrees in Music. The matter was taken up with considerable enthusiasm, a large and influential Committee was appointed to further the interests of the scheme, and communications were opened with the authorities in St. Andrew's, Aberdeen, Edinburgh, and Glasgow. Principal Donaldson showed warm interest in the subject, as might, indeed, have been expected, seeing that his own University is already in possession of the powers to grant Degrees in Music *honoris causa*. Little encouragement was forthcoming at Aberdeen, a centre where the musical art flourished to no uncertain extent a couple of centuries ago. In point of fact, the granite city representatives turned the coldest of shoulders to the proposition. The Edinburgh Senatus Academicus had been quickened into action of a sympathetic complexion, due mainly, we believe, to the efforts of Sir Herbert Oakeley. His musical graduation scheme had, indeed, the approval of the Senate, but, unfortunately, as many may think, the Chancellor had something of consequence to say, and hence the following communication, which appeared officially in the newspapers on February 22, 1887: "The Court having obtained the opinion of the Chancellor of the University, that under the present statutory powers it is doubtful if the University has the power of conferring Degrees in Music, and having in view the prospect of early legislation as to the Universities of Scotland, resolve to delay further procedure in this matter for the present." Glancing briefly at the reception accorded the Degrees question at Gilmorehill, many months elapsed before the official reply came to hand. It was polite and complimentary, and to the effect that the Court did not consider that it would be advisable to institute a Degree in Music, "inasmuch as it would be somewhat anomalous to grant degrees in a subject which is not part of the University curriculum." Further, it was suggested that the Glasgow Society of Musicians should take up the foundation and endowment of a Chair of Music in the University. This is futile, for the Society just-named cannot possibly assume the paternity of such an important scheme. Rightly or wrongly, it has several other projects in hand—a Benevolent Fund, a Prize Competition Scheme—already referred to in THE MUSICAL TIMES—a Library Fund; and Club House proposals are not unlikely to be again submitted to the Society. Reverting, however, to the question of musical graduation at the Scotch Universities, the protracted measure of legislation, recently under the review of Parliament, is barren, so far as known to us, of any provision relating to Degrees in Music. Such provision may or may not be necessary. Judging, indeed, from the action of the Edinburgh University, in conferring Degrees in Science—although no faculty in Science exists—it may be inferred that the Senatus have a precedent for instituting Degrees in Music. The power to grant Degrees in Science has not, at any rate, been challenged.

Current reports indicate a busy musical season hereabouts. The Glasgow Choral Union scheme has not yet been wrought out in full detail, but it may be taken that Mr. August Manns will return to the scene of many artistic achievements, and that his band will again include the best talent that can be induced to migrate north of the Tweed during the winter months. The orchestral programmes cannot, of course, be referred to, but the following choral works will be found in the scheme:—"The Messiah," Beethoven's Mass in D, MacCunn's cantata "The Lay of the Last Minstrel," and "The Cameronian's Dream." The last-named work, from the pen of the young Greenock composer, has been commissioned by Messrs. Paterson, of Edinburgh. It is for chorus, baritone solo, and orchestra. A choral ballad in the shape of a new setting of "Ye Mariners of England" will also be brought out by the Choral Union. The composer, Mr. Duncan, is regarded as a promising musician. Other new works by local musicians are on the stocks, or absolutely finished, and these include cantatas on sacred subjects by Mr. Allan Macbeth and Mr. Fred. Turner. The smaller choral societies in and around Glasgow are now making their arrangements for the ensuing season.

The Glasgow and West of Scotland Conservatoire of Music will shortly be opened. In his prospectus the Principal, Mr. Julius Seligmann, states that such an institution is wanted in this neighbourhood, and there is, in fact, a distinct need of a place where students may cultivate the art with all the advantages of musical life and atmosphere, and where every branch of a musical education may find its natural stimulus and complement in the simultaneous study and practice of the other branches. Mr. Seligmann will be assisted by Messrs. Allan Macbeth, Swanston, Cole, Walton, Berger, Bradley, Heap, and other well-known musicians, and the prospects of the new venture are regarded as exceedingly good. The best wishes are expressed that Mr. Seligmann may meet with success.

MUSIC IN WALES.

(FROM OUR OWN CORRESPONDENT.)

THE chief features in last month's musical doings have been Eistedfodau and Choral Union meetings. Of the former the most important has been that held in Llandilo, where the prize for the principal choral competition, "Ye nations offer to the Lord," was won by the Llanelly Choral Society, conducted by Mr. R. C. Jenkins. English amateurs having from time to time expressed their interest in such competitions, and the consequent adjudications, will probably be interested in the following remarks which accompanied the award. One of the adjudicators, in delivering judgment, said: "The chorus is one of Mendelssohn's best works, but there were not many marks of expression in the chorus, and a good deal in bringing it out depended on the Conductor. There was a fugue in the first movement. The second fugue was worked out in *five expositions*. The choir hastened towards the end of the second fugue, and were rather confused in time. In a fugal work the time must be attended to. No. 3. A good attempt was made to give due expression. On the word 'might' there was a want of harmony, but there was real desire shown to get grandeur and warmth. At 'D' the singing was clear and steady, but there was a lack of warmth. The tenors kept good time, but the intonation was misty. At 'G' the time was good, but sopranos not clear in the higher B, but very melodious, though with due effect and sublimity."

In the evening a grand miscellaneous Concert was held, the artists being Madame Williams-Penn and Miss Marion Silas Evans, sopranos; Miss Eleanor Rees, contralto; Mr. C. Videon Harding, tenor (in the place of Mr. Maldwyn Humphrys, who was unavoidably prevented from attending), and Mr. R. C. Jenkins, bass. There was a very good programme, which was well rendered throughout.

At Cardigan, on July 29, a novelty was produced in the shape of a Water Concert. Under the patronage of Colonel Picton Evans, and the officers of the Cardigan Rifle Volunteers, the Band of the Company gave a Concert of instrumental music on the River Teivy, proceeding up stream with the tide to Cilgerran Castle. About fifty

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boats, well laden with the "audience," accompanied the boat in which the band was placed. The music was very good, and the trip seemed to be much enjoyed.

The annual Festival of the Church Choral Union of the Archdeaconry of Carmarthen was held in Swansea Church, on July 31, when the vocal complement was made up of the choirs of twenty parish churches. Mr. Hey, Organist of St. James's, Swansea, presided at the organ, and Mr. H. Radcliffe, Organist of St. Mary's, Swansea, and Organising Choirmaster of the Union, conducted. The service, which was fully choral, was intoned by Rev. E. Thomas, All Saints', Llanelly, and a very appropriate sermon was preached by Rev. D. Evans, Rector of Llanmaes. The music went very well, and the meeting was a gratifying success.

At Swansea, on Thursday evening, the 22nd ult., a grand musical evening was given by Mr. Frederic W. Griffiths, when he was assisted by Miss Maggie Davies and Miss Hannah Jones, Mr. Maldwyn Humphreys and Mr. David Hughes, vocalists; and by Miss Dora Bright, pianist; Mr. Griffiths himself being the flautist. The programme was well and judiciously compiled, the various pieces being of a much higher class than are usually heard in provincial miscellaneous Concerts. Songs by Gounod, Grieg, Sterndale Bennett, Wagner, Rossini, Bellini, and Balfe, interspersed with instrumental solos by Mendelssohn, Liszt, Chopin, W. Macfarren, &c., denoted a desire on the part of the performers to uphold the dignity of their art, and thereby to aid in the musical knowledge and taste of their audience, which we should wish to see a little more frequently displayed even by performers of acknowledged superiority. The essay on this occasion was a great success, the result being an evening's music of the most enjoyable character that we have had in Swansea for a very long time. The vocalists were most cordially received, and were deservedly rewarded with constant hearty rounds of applause and frequent recalls. Miss Dora Bright is a remarkably fine pianist, and her highly finished and legitimate performances quite took the audience by surprise. Her talents as a composer too were displayed in two elegant and piquant Sketches for flute, with pianoforte accompaniment, performed by Mr. F. W. Griffiths and herself. Of Mr. Griffiths's performance on the flute it may be safely said that he has quite fulfilled his early promise, and now plays like a fine performer and an accomplished musician. It is worthy of note that, notwithstanding—or shall we say in consequence of?—the high level of the programme, the audience all remained until the close.

MUSIC IN THE WEST OF ENGLAND.

(FROM OUR OWN CORRESPONDENT.)

THIS is holiday-time, and of actual deeds done in the way of music the chronicler has perforce to be silent. All that can be done is to call attention to the musical fixtures for the near future. By the time these lines appear in print the most important of the Western meetings of the year—that of the Three Choirs at Gloucester—will be very close at hand, taking place as it does on the 3rd of the month and three following days. The scheme put forward, if not a very pretentious one, has in it at all events an essential element of popularity and success, inasmuch as the majority of the works to be performed have long ago been accepted as prime favourites by frequenters of these gatherings.

In Bristol the voice of the Divine Art is still silent, if the performances of the Bristol and Clifton Public Band be excepted. The programmes submitted by this body of musicians are of a purely "popular" kind, and whilst appealing successfully to the taste of the people, do not seem to do so in an equally satisfactory manner as regards their purses, for the amount collected at each open-air performance would seem to be in an inverse ratio to the attendance. It is not for the writer of these lines to suggest how this might be remedied; but the lamentable—it might almost be called disgraceful—fact remains that of the huge number who attend a very small minority seem to feel themselves called upon to contribute anything whatever towards the support of the undertaking.

The Bristol Musical Festival Society will give its two annual, so-called intermediate Concerts, on the evening of Friday and afternoon of Saturday, November 1 and 2. The works selected to be performed are Mendelssohn's "Midsummer Night's Dream" and Gounod's "Mors et Vita." The latter work will be heard for the first time here, and is to be sung in English. These works will as usual be rehearsed under the careful supervision of the Society's Chorus Master, Mr. D. W. Rootham. There will of course be a miscellaneous selection to complete the programme when Mendelssohn's charming work is presented. Sir Charles Hallé's musicians will occupy the orchestra, and will, as on former occasions, be directed by the veteran Conductor.

If the Bristol Choral Society—lately formed there under the conductorship of the Organist of the Cathedral, Mr. George Riseley—were also to give one or two public performances during the coming season, Bristolians should no longer complain of a lack of musical attractions. But the great question that should present itself to all thinking minds here is—Will the public support two large choral undertakings? *Qui vivra verra!*

THE disused burial-ground fronting the church of St. Martin, Pratt Street, Camden Town, has been converted into a garden and place for recreation for the inhabitants of the surrounding dwellings. That it will prove acceptable there can be no doubt. The garden was opened by Lady Rosebery, who at the same time unveiled a memorial to Charles Dibdin, whose bones lie buried in the now closed graveyard. The Celtic Cross erected over his remains offers a more distinguished monument to one whose songs recruited the British navy with enthusiastic sailors than the plain original "oblong slab" of which Dr. Kitchener speaks in his "Life of Dibdin," or even the improved structure with a comely railing placed by the loving care of his descendants to mark his resting-place. One who was present at the ceremony alluded to above says the tomb bears, in renovated characters, the verse from "Tom Bowling," "His form was of the manliest beauty," &c., which the widow selected as her husband's epitaph. In course of time the question of further recognising Dibdin passed out of the public mind, few people, it may be, remembering even the place of his burial. It could not, however, be forgotten by local residents while the tomb remained, and to one intimately acquainted with St. Pancras parish—Mr. Eccleston Gibb—came the happy thought of combining, with the transformation of the graveyard into a garden, the erection of a further and more suitable memorial to the bard. Mr. Gibb dropped this seed into good ground. At one of the meetings held by the Kentish Town Musical Society he mentioned the matter, and had the satisfaction of seeing it taken up with enthusiasm. A committee was soon formed, with Mr. Sims Reeves and Mr. Santley as chairman and vice-chairman, Mr. Eccleston Gibb as treasurer, and Mr. J. Percy Fitzgerald as honorary secretary. The committee did their best with such funds as came to hand, and at least it can be said that a monument will for many years to come make plain that seventy-five years after Charles Dibdin's death there were men who deemed him worthy of homage, and of personal exertion in his honour. The details of the memorial are appropriate and well carried out. On the front of the shaft, besides conventional ornamentation, are sculptured an anchor and lyre, while high up in the centre of the circle drawn through the arms of the cross is the "sweet little cherub" of whom the poet sang in strains that will never pass from the memory of Englishmen. The front of the plinth bears the names of the officers and members of the memorial committee, the three other sides being filled each with a verse of Dibdin's poetry. On one may be read:—

Then farewell, my trim-built wherry,
Oars and coat and badge farewell;
Never more at Chelsea ferry
Shall your Thomas take a spill.
But, to hope and peace a stranger,
In the battle's heat I go;
Where, exposed to every danger,
Some friendly ball shall lay me low.
Then, mayhap, when homeward steering,
With the news my messmates come,
Even you, my story hearing,
With a sigh may cry, "Poor Tom."

The second verse of "Poor Jack" occupies another face of the plinth, and in homely language preaches a great truth:

When I heard the good chaplain palaver one day
About souls, heaven, mercy, and such—
And, my timbers! what lingo he'd coil and belay!
Why 'twas just all as one as High Dutch.
But he said how a sparrow can't founder, d'ye see,
Without orders that comes down below,
And many fine things that proved clearly to me
That Providence takes us in tow.
"For," says he, "do you mind me? let storms e'er so oft
Take the top-lifts of sailors aback,
There's a sweet little cherub sits perched up aloft,
To keep watch o'er the life of poor Jack."

On the remaining side is the second verse of "Tom Tough":

When from my love to part I first weighed anchor,
And she was snivelling seed on the beach below,
I'd like to cotched my eyes snivelling too, d'yer see, to thank her.
But I brought my sorrow up with a Yo, heave ho!
For sailors, though they have their jokes,
An love and feel like other folks,
Their duty to neglect must not come for to go,
So I seized the capstan bar,
Like a true honest tar,
And, in spite of tears and sighs, sung out, "Yo, heave ho!"

These verses alone would commend the author to the sympathies of all, even those to whom the name of Dibdin conveys no definite notion of the widespread power his genius exercised and still does exercise.

The following particulars concerning the examinations for degrees in music, at the University of Oxford, have been issued. 1. Second Examination for the Degree of Bachelor in Music.—This Examination will commence on Wednesday, October 16, at 10 a.m., in the Schools. In addition to the usual subjects, there will be required a critical knowledge of the full scores of Mozart's "Zauberflöte" and Mendelssohn's Overture to "Midsummer Night's Dream." Candidates are required to bring the scores with them. 2. Examination for the Degree of Doctor in Music.—This Examination will commence on Wednesday, October 16, at 10 a.m., in the Schools. Each of the above Examinations will occupy at least two days. Candidates whose Exercises have been approved, and who propose to offer themselves for either of these Examinations, are required to give in their names to Mr. George Parker, the Clerk of the Schools, on or before October 7, to pay the Statutable fee of £2, and to exhibit their "Testamur" of having passed the previous Examination. In the directions for candidates for degrees in music certain modifications have been made at the instance of the new Professor, Sir John Stainer, which will be read with interest. The literary qualification remains unaltered, but the list of books to be studied for the first Examination for the Degree of Bachelor in Music, which comprises Harmony and Counterpoint in not more than four parts, are: Ouseley, "Treatise on Harmony" (Oxford); Macfarren, "Harmony" (Cramer, London); Stainer, "Treatise on Harmony" (Novello); Bridge, "Counterpoint" (Novello); Cherubini, "Counterpoint" (Novello); and Ouseley, "Counterpoint" (Oxford). For the second Examination, which embraces the following subjects: Harmony, Counterpoint, in not more than five parts, Double Counterpoint and Canon, Fugue, Form in Composition, Musical History, and a critical knowledge of the full scores of such standard classical compositions as shall be selected previously by the Professor of Music, and duly announced after the former examination. The subjects may be studied in the following books (in addition to those already named): Bridge, "Double Counterpoint" (Novello); Higgs, "Fugue" (Novello); Berlioz, "Instrumentation" (Novello); Prout, "Instrumentation" (Novello); Burney, "History of Music" (Hawkins, "History of Music" (Novello); Hullah, "History of Modern Music" (Longmans); Hullah, "Transition Period of Musical History" (Longmans); Naumann, "History of Music" (Cassells); Ouseley, "Treatise on Form" (Oxford); and Parry, Article on "Form" in Grove's Dictionary (Macmillan). For the Degree of Doctor in Music.—The Candidate must in the first place compose, and send in to the Professor as before, an Exercise. It must be a vocal composition, either secular or sacred, containing real eight-part harmony, with good eight-part fugal counterpoint, in really good style, as a work of art, with an accompaniment for a full orchestra, in length of performance from forty to sixty minutes. The

subjects of examination are as follows: Harmony, Eight-part Counterpoint, Double Counterpoint and Canon, Fugue, Form in Composition, Instrumentation, Musical History, a critical knowledge of the scores of the standard works of the great composers, and the elements of Acoustics. The last-named subject may be studied in—Helmholtz, "Sensations of Tone" (Longmans); Dr. Pole, "Philosophy of Music" (Trübner); Dr. Stone, "Scientific Basis of Music" (Novello); and Sedley Taylor, "Sound and Music" (Macmillan). The Candidate must have his Exercise publicly performed in Oxford before the Vice-Chancellor, the Professor of Music (or their deputies), and the University, with band and chorus, and at his own expense; the number and constitution of the band to be submitted to, and approved by, the Professor. Before being presented for his degree, he must deliver the bound MS. full score of his Exercise to the Clerk of the Schools to be deposited in the library of music. He must be furnished with a "Testamur," as before, on coming to be presented for his degree. This "Testamur" will not however be given if the performance should (owing to carelessness or inaccuracy) be calculated to bring discredit on the Faculty. The regulation concerning the number and constitution of the Band, and that of withholding the "Testamur" in the event of an insufficient performance, will greatly help to augment the value of the degree. The Professor further states as a protectionary measure that no information of any kind can be given to Candidates as to the cause of their failure in Examinations or the rejection of their Exercises.

A RECENT movement amongst the past gentlemen students of the Royal Academy of Music has resulted in the formation of a club, having for its object the maintenance of a friendly intercourse between its members. The present scope of the club, which is modelled upon those in existence at the Universities and at many of our great public schools, is limited to two social meetings and a dinner in the course of the year. There is no intention of giving concerts, or of bringing the club in any way under public notice. The President for the first year is Dr. A. C. Mackenzie. The list of *original members* will remain open until October 1 next. Any old student wishing to join should communicate with the Hon. Secretary, Mr. J. Percy Baker, Willersley House, Old Charlton. An Inaugural Dinner was held on July 27, at the Holborn Restaurant, Dr. Mackenzie being in the chair. Over eighty gentlemen were present, and speeches were made by the Chairman, Messrs. Cummings, W. Macfarren, and others.

The following passed as Associates at the recent College of Organists' Examination: E. Barnes, W. Batley, P. C. Buck, A. Buckley, W. J. Burbridge, H. S. Chipperfield, C. T. Davis, M. Davison, W. Dunning, G. C. E. Evers, A. E. Fisher, C. Green, T. H. Goodwin, H. W. Hare, J. B. Heavyside, H. Hodge, F. G. Hollis, R. Knight, Mrs. E. Latimer, B. Lofthouse, C. E. Miller, C. E. Millner, S. A. Mosdell, S. Moore, B. A. Moss, J. W. Muirhead, W. Musgrove, J. H. Newton, H. Nutter, R. J. Pitcher, C. H. Rowcliffe, A. W. Smith, and J. F. Whiteside. The diplomas were distributed by Dr. J. F. Bridge. The Examiners were Dr. J. F. Bridge, Dr. Gladstone, Mr. Walter Parratt, Dr. G. C. Martin, Mr. W. S. Hoyte, Mr. E. H. Turpin, Mr. James Higgs, Dr. C. W. Pearce, Dr. C. J. Frost, Dr. Keeton, Dr. C. Warwick Jordan, and Dr. H. Walmsley Little.

THE Queen and Royal Party, while on their visit to North Wales, stayed at Palé, and attended divine service in the hall of the mansion, on the 25th ult. The Bishop of St. Asaph conducted the service, and preached a short sermon; the music was rendered, without accompaniment, by Messrs. Charles Tomkinson, Walter Williams, and Felix C. Watkins; Masters Frank Williams, Alan Williams, and Dan Hughes, members of the St. Asaph Cathedral Choir.

At the Examinations in Music of the University of Trinity College, Toronto, recently held in London, the following honours were awarded: 1887—gold medal, A. E. Tozer; silver medal, O. A. Mansfield and F. Williams-Williams; 1888—gold medal, J. Bryant; silver medal, J. C. B. Tirburt; 1889—gold medal, W. H. Maxfield; silver medal, H. W. Weston.

Mr. CLARENCE EDDY, of Chicago, gave a Recital upon the organ built by Messrs. Cavalié-Coll for the Exhibition in Paris, on the 2nd ult., with great success. His programme included compositions by Bach, Handel, Guilmant, Widor, Dubois, Louis Thiele, J. V. Flagler, and Dudley Buck. Middle. Caroline Chaucherau and Miss Nielson, of Chicago, were the vocalists.

THE following students were successful at the last Examination for certificates of proficiency at the Guildhall School of Music: Pianoforte—Adie Curtis, Florence Rosenthal, Arthur Barclay Jones, and Walter Van Noorden; solo singing, Emily E. Taylor (who obtained the first certificate granted in this school for solo singing).

REVIEWS.

Pisně milostní. Liebeslieder für eine Singstimme mit Begleitung des Pianoforte. Von Anton Dvořák. Op. 83. [London: Novello, Ewer and Co.; Berlin: N. Simrock.]

THE rich vein of beautiful melody, which distinguishes all the songs of Dvořák already known in England, will be found in all its purity in this new collection of love songs by the gifted Bohemian composer. They are, moreover, constructed upon the plan which marks the majority of his works, perfect in originality, and yet perfect in their natural sequence. There is nothing in any one of them of that set form which is the slave of rhythm. Still they are distinguished by measures of their own, each of which, while imparting a special peculiarity to the song, does not embarrass the singer nor hinder the flow of the melody. The tenderness of the expression which should be looked for in all love-songs forms the strong point of each of these ditties. This is so ingeniously contrived that no small effect can be produced by the mere mechanical execution of them; while those earnest singers or players who have the power of grasping their poetical meaning will find in them a wealth of artistic capital. The first of the eight songs, to distinguish it by its English title, "Never will love lead us," has a graceful and tuneful theme; the second, "Death reigns in many a human breast," is no less interesting, for its voice has a restless *arpeggio* accompaniment in character with the theme; the third, "I wander oft past yonder house," is marked by that peculiarity of cadence which appears in all the composer's music, and, like the fourth and fifth songs, entitled respectively "I know that I am, my love, to thee," and "Nature lives peaceful," bear the stamp of genius in their construction and plan. The sixth, "In deepest forest glade," is simple and of a folkslike type," while in the seventh, "When thy sweet glances," and the eighth, "Thou only dear one," the artist's individuality, which is never absent in any one of the songs, is asserted with stronger power and energy. The accompaniment in each song is replete with power and piquant quality, suitable to the theme and helpful to the singer. There are three sets of words, the original by G. Pfeleger-Moravsky, the German by O. Malybrok-Stieler, and the English by Mrs. John P. Morgan, of New York. The latter, which has received the approval of the composer, is very good, and will greatly help to popularise the songs among all English-speaking people.

New Songs. By Various Composers.

The Four Songs of the Stuarts. By Mary Carmichael (Stanley Lucas, Weber and Co.). "I hae nae kith, I hae nae kin," "Weel may we a' be," "The Blackbird," and "Charlie's landing," are clever and spirited settings of Jacobite songs, which may be taken as appeals to the sentiments of those who entertain a partiality for historical associations connected with the last branches of the Stuarts. There is an old-world character in the melodies which will make them acceptable for themselves. The best of the four is perhaps that called "The Blackbird," though the melody will be found to some tastes inferior to the old tune still associated with the words whenever they are sung.

An Album of Eight Songs, by Sebastian Schlesinger, issued by the same publishers, is a dainty collection of

ditties, which will find much favour with children, and with those who love the little ones. The first, "The sleepy little sister," has some very pretty words, and a good melody and accompaniment; the second, "Work while you work," is perhaps less spontaneous in character, but is nevertheless very effective. "The song of the night" is a perfect little gem of a song; "The woodcock and the sparrow" has a bright melody, such as children would readily learn to sing. The poetical treatment of "My little sister" makes a strong contrast to the droll humour of "Seven." "Wake, darling, wake," is a beautiful song, elegantly written; and "My fairest child" is a worthy setting of Kingsley's words, with an accompaniment as artistic as any in the set. It should be mentioned that each song has several very clever drawings illustrative of its sentiment, and that the whole of the pages are beautifully printed.

A Second Set of Six Songs, by Henry Festing Jones (Weekes and Co.), is no less interesting for the selection of the words to which they are set, than for their happy association with music. The first three, "Content," "Dear, if you change," and "When thou must home," are from Wilbye's Madrigals, Dowland's songs, and Campion and Rosseter's airs, but the modern music is in true accord with the spirit of the poetry. In the second three, the music to words by Thomas Hood, Shakespeare, and Victor Hugo is none the less commendable. Hood's words, "The stars are with the voyager," are admirably set, and although the rhythm of the Shakespearian song, "O, mistress mine," appears at first to be a little forced, the ingenuity which characterises the air helps to relax the stiffness of the form in which the composer has selected to express his ideas. The song by Victor Hugo, "Mes vers fuiraient," is very neat and attractive.

Dr. Hubert Parry's song, *Why does azure deck the sky?* (Alfred Hays), has already won its way into favour with those who can appreciate a good thing well presented; it is therefore only necessary to call attention to this new edition of it. Dr. Spark's song, "My love has come," will doubtless find admirers, and so also will "The fair garden," by J. Cliffe Forrester, though in the first the accompaniment is somewhat laboured and in the latter the melody for the voice is subordinated to the accompanying harmonies. C. Woolhouse is the publisher of both.

The Rev. Ernest Whelan's setting of the hymn for those at sea, *Eternal Father*, as a song (London Publishing Company), shows an earnest desire to unite sentiment with melody, in a manner which is not without a successful result.

Music for the Harmonium. By August Reinhard. [Berlin: Carl Simon.]

It is a matter worthy of special note that until quite recently harmonium players have had to be content with a limited literature for the instrument of their predilection, the best of which were chiefly by writers of the English School. Our native musicians hold supremacy in the matter still, but it is gratifying to observe that artists abroad are turning their attention to the capabilities of the instrument and have so far developed its artistic powers that they have succeeded in awakening a large interest in it. In Paris Middle. Marie de Pierpont, one of the most accomplished performers on the instrument in France, has given for the last four years, at the Salon Pleyel, a series of "Auditions d'Harmonium," at which she has performed a variety of pieces written by herself and other eminent French musicians. The effect has been to increase the number of its admirers and students. In Belgium the progress of the harmonium, or rather of the Mustel organ, received a temporary check with the death of the Chevalier Lemmens; but it is now reviving, and Germany has at length taken up the study with characteristic seriousness. A School or Instruction-book (Harmonium-Schule), with German, French, and English text, has been written by August Reinhard and published in two forms. The second or popular form is now before us. It contains a capital description of the instrument, the use of the stops, the pedals, the keys, and other matter of a like nature. The Exercises are illustrated by pieces selected from the works of various composers, and the book is most useful. In the "Anthologie, am Harmonium," Op. 21, will be found an

excellent selection of pieces by various composers, arranged for the instrument, and in the Opus 34 a series of fifty judiciously written Hymn tune preludes, which cannot but prove most valuable as a help to those who cannot depend upon their own powers of invention. That the instrument is in the eyes of our composer capable of higher efforts than the performance of short introductions to Chorals, and so forth, is shown in the three capably designed Sonatas in C major, F major, and A minor, in which the peculiarities of the harmonium are well provided for. On the whole the works of August Reinhard will be found to be no inconsiderable addition to the literature of an instrument which has a large circle of admirers, and they may perhaps be the first fruits of a growth which may prove to be worthy of cultivation.

My Jubilee; or, Fifty Years of Artistic Life. Written by Sims Reeves.

[London Music Publishing Company, Limited.]

A FEW months ago we called attention to a book entitled "Sims Reeves, by Himself," in which the great English tenor gave a few particulars of his life and his artistic career, enclosed within a series of the most thrilling and sensational stories. Near the end of that book he took a temporary leave of his readers, stating—"Whatever I may yet do in the domain of song, I purpose during the jubilee year of my professional career as a vocalist—1889—to enlarge these reminiscences, with, I hope, increased interest to my friends." This promise is fulfilled in the volume now under notice. The story of the life of one who has been an ornament to the musical profession for so many years has a particular interest in itself. The interest is increased by the fact that it is autobiographical. The reader is brought face to face, as it were, with the relater; and had it been possible to have included a photograph among the illustrations, the voice of the speaker might be as faithfully reproduced as his facial appearance and figure are presented by the photograph.

The early life, the education, the struggles, even the boyish fun, as well as the aspirations of the young musician are told with a gusto of enjoyment which the reader cannot fail to share. His career after his voice broke, his apprenticeship to a music-plate engraver, his first essay on the stage, and like matters, will be read with great interest, even though the relater has forgotten one important matter without which no biography, self-told or otherwise, can be complete. He does not state at the outset either the date or the place of his birth; and as these matters are often made the subject of enquiry and contradictory statements, it would have been as well to have given them in order that his official announcement, as it were, would set the questions for ever at rest.

All the later particulars of his life are well known and have been told in the former book from his pen. These are repeated, in many instances word for word, so that in his "Jubilee" Mr. Sims Reeves, "by himself," is himself again. The biography affords an almost singular example of popularity sustained with unimpaired strength for a period which ordinarily represents the average life of man.

Serenade für Streich-Orchester. Componirt von Ferdinand Thieriot (Op. 44). [Leipzig: Alfred Dörfel.]

THE composer of this Serenade has produced a large number of works in times past, many of which have attained a considerable share of popularity on the Continent. As a pupil of Brahms he displays a partiality for moulding his thoughts in music after the pattern observed by his teacher. As a Director of Public Concerts in Hamburg, the place of his nativity, at Leipzig, at Glogau, and at Graz, he has had many opportunities of knowing what is best calculated to suit popular taste. He has evidently designed the present work in accordance with his views in that regard. The melodies of the various themes are good, and are so set out as to obtain the best possible effect from the material employed. There are four movements, or rather four divisions, for the term "movement" implies sections independent of each other. In this, however, the ideas are arranged so as to possess a certain homogeneity represented by the repetition of sundry passages in the several movements, so that all appear to be more or less connected by a similarity of

design. The opening portion is not, strictly speaking, in the form of a first movement, but it has several ideas all duly recognisable in the subsequent portions. The second (*Poco adagio*) has a charming melody for the first violin, accompanied, chiefly in *pizzicato*, by the other strings. In certain parts of this the strings are divided with a notable effect. The third portion, an *Intermezzo*, is well written; and the *Finale*, full of spirit and attractive figuring, dashes along joyously, and ends with a *Coda* formed of the theme of the opening subject of the first movement. There are many orchestral Societies who would be glad to know of the existence of this clever piece of writing. It will well repay study, as the several parts are interesting for the players, and the whole would be very attractive in a public performance.

From the same publisher we have received two other well-written works. One, a *Scene für Violine und Piano-forte*, by Alexander Winterberger, which is full of brilliant music for the two instruments, though they require well skilled hands for their interpretation. The other is an *Allegro Brillant für Violoncelle mit begleitung des Piano-forte*, by Gustav Battig. This is a splendid solo, and is well worthy of the attention of violoncello players in search of a good show piece constructed on original lines, yet capable of displaying the graces of the instrument and the technical ability of the executant.

A Key to "Parsifal." Translated from the German of Hans von Wolzogen. By Mr. Ashton Ellis.

[Chappell and Co.]

THE guides or keys to the later operas of Wagner by Hans von Wolzogen are well known to students acquainted with the German tongue, and it is possible that the information they give may not be unacceptable to those who can only read works of like kind "in the speech wherein they were born." This seems to have been the reason for the origin of the present work. The translator has accomplished his task with such painful fidelity that all the force of the original German prosody is preserved; and the reader is often compelled to work out the linguistic problems, and re-convert them into idioms more readily appreciable to himself and more in conformity with customary uses. The translator is so thoroughly impressed with the sentiments and modes of expression of the text he has so carefully converted, that even when he is speaking on his own account in his introduction, he is apparently unable to shake off the fetters with which he has voluntarily bound himself. For instance, he says "This *motif*-hunting, however, I would strongly deprecate in any who visit Bayreuth for the first time, as it is too apt to destroy the effect of the appeal of the music to the heart, by substituting head-knowledge for heart-enjoyment. But after one or two visits the head also claims its share in the appreciation, and only by appeasing its demands can the heart regain its sway; while the knowledge of the *reason* of the employment of this or that *motif* passes over at last into that half-conscious realm where analysis exists only in its stored result, and understanding merges into intuition. The ear is then no longer troubled by the keen attempt to recognise every *motif* as it wells forth from the music, but each phrase seems to whisper in half-hushed voice its meaning, in unison with the aesthetic pleasure of the sound." All this tends to show most forcibly the sympathy of the translator with his work, and the fitness of his qualifications as an exponent of Wagnerian theories in the happy lucidity of expression customary with the adherents of the craft.

Review of the New York Musical Season 1888-1889. By H. E. Krehbiel. [New York: Novello, Ewer and Co.]

IN this the fourth volume recording the prominent events of the musical season in the chief city of America, we have a continuance of those excellent compilations and able remarks which have distinguished the previous volumes of the series. English readers may or may not endorse all the views of Mr. Krehbiel concerning the merits of certain works which are familiar on both sides of the Atlantic, but they cannot fail to admire the fearless honesty of his statements and his clear, incisive, and keen method of dealing with his subjects. The reader feels that he is in the presence of one who has read much and has thought more; one who

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possesses acute powers of observation, and who is a master of language in which to express his thoughts. His views are broad and comprehensive, not restricted to the expressions of admiration for matters which have no relation to the advancement of art in general, even though they be of native origin. There is a graphic and interesting account of the successive attempts to establish choral services in New York, and we find many notices of works by resident musicians, which, having some reference to the endeavours made to elevate art, are certainly worthy to be recorded and commented upon. One of the most interesting essays on the history of music in New York, *à propos* of the Washington Centenary, occupying several pages in the record for April, 1888, will be read with eager interest by those (whether English or American) for whom the history of music is most attractive from a personal side. The book contains an admirable retrospect of German opera, a valuable list of first performances in New York during the season, comments upon the recitals of Dr. von Bülow, a survey of choral work in many American cities, and an admirable index to the whole of the pages. Although the character of the record commends itself chiefly to Transatlantic readers, yet in the descriptions of all the works, and in the comments thereupon, English musicians will find much to excite thought and interest.

Twenty Sacred Songs. Composed by Johann Sebastian Bach. Selected from the Schemell Collection, and arranged for Voice and Pianoforte Accompaniment, by Robert Franz. The English version by the Rev. Dr. Troutbeck.

[Novello, Ewer and Co.]

We have often in our reviewing columns drawn attention to the difference between sacred songs and songs set to sacred words; and those who desire to test the truth of our remarks cannot do better than possess themselves of the work before us, a selection of vocal gems, in each of which the deeply religious feeling of the text is faithfully reflected in the music. Of the twenty songs contained in the volume it would be indeed difficult to do more than record the names of a few which we have especially lingered over. If, therefore, we mention No. 1, "Wherefore, O Saviour, so long in returning"; No. 2, "Come, let us all this day"; No. 5, "Passion-tide"; No. 9, "Blessed is he who thinks on Him"; No. 15, "The third day He rose again"; No. 17, "O spotless Lamb," and No. 19, "I fain would know, ere life shall cease," it is only in the hope that others will share with us the pleasure these beautiful sacred pieces have given us, and will diligently search in this mine of treasure with the conviction that its wealth is not half exhausted. We need only add that the English version, by the Rev. Dr. Troutbeck, is most sympathetic with the original words, and that the pianoforte accompaniments of Robert Franz are such as could only be furnished by so consummate a master of the art.

Six Trios for Female Voices. By Oliver King. Op. 42, Nos. 1—6. (Novello's Collection of Trios, Quartets, &c., for female voices. Nos. 210—215.)

[Novello, Ewer and Co.]

MR. OLIVER KING in these six Trios for female voices displays all the characteristics of an earnest musician and the instincts of the teacher. His music is full of melody and capable of the best expression, while at the same time it is good enough to be able to assert its own value even though it be not performed with all the care which is necessary for its true exposition. The waltz rhythm of "May-Day," the graceful suavity of "Sweet flowers of Spring" and of "Sing, sweet birds," the picturesque style of "Ebb and flow" and of "Fair Luna," and the joyous enchainment of "Come, rosy morn," this last being especially effective with its sprightly figure in the accompaniment, are each and all of that quality of music which makes, as it were, its own friendships. The trios appeal with force to all, but particularly to those who bring to their interpretation the qualities of intelligence and sympathy. Singers will delight in the sweetness of the vocal parts; pianists cannot but take pleasure in the beauty of the accompaniment; hearers will not fail to enjoy the combination of musical devices, and teachers will give them hearty welcome as most valuable aids to their own labours.

O perfect love. Wedding Anthem. Composed by Joseph Barnby. [Novello, Ewer and Co.]

This beautiful little composition was written expressly for, and was performed at, the wedding of the Duke of Fife with the Princess Louise of Wales. As a musical composition, it possesses charm enough to fit it for general use in the marriage service, and as the words, written by Dorothy Blomfield, emphasise the teaching of the greatest of Christian virtues, it may be used with good result at other times of the Church's seasons. Mr. Barnby has on many occasions in his compositions for the church shown how happily and effectively he can write for voices, and how also his music displays an earnest endeavour to express the meaning and intention of the words by appropriate musical phrases. His anthems, services, and especially his fine hymn-tunes are models of their kind in church music, and form a valued nucleus in the repertory of the several choirs in which they have been adopted. The new Wedding Anthem is distinguished by all those qualities which should ensure its introduction as an adjunct to the Service of Matrimony. There are no difficult passages, the parts flow smoothly, the words are well set, and the character of the whole Anthem may be further described as possessing both sweetness and dignity.

The Pamphonia. Roeckel's Patent, 1888. Manufactured by Henry Brooks and Co.

The Pamphonia is the name of an instrument invented by Mrs. J. L. Roeckel, of Clifton. It is a wooden model of the great stave of eleven lines, and is so constructed that any line or lines may be easily swung off so as to show from what part of the great stave it or they are taken. It is designed to teach the use of the stave with whatever clef it may be "armed." Therefore it is not only likely to be most helpful to young children (who may use it as a toy), but also to those students who desire to become familiar with the use of the stave of five lines with the C clef at the head. Thus it will serve as a means of preparation for those who, for the purposes of examination or duty, are called upon to make themselves acquainted with the power of the old soprano as well as with the alto and tenor clefs. On this ground it will be useful as an introduction to the mechanical part of the study of harmony. It is so far likely to strengthen the hands of teachers, by agreeably shortening the drudgery of the elementary stages of musical tuition, that it should be employed in all rudimentary classes in public and private schools.

Suite for Violin Solo and Orchestra. By C. Villiers Stanford, Mus. Doc. Arrangement for Violin and Pianoforte.

[Novello, Ewer and Co.]

THIS Suite was performed in its original shape, with orchestral accompaniments, at one of the Concerts of the Philharmonic Society during the past season, by Dr. Joachim, to whom it is inscribed. The composer has taken the titles of his movements of the Suite from those variously attached to divisions of like kind in the works of Corelli, Bach, Handel, and others. The first is called an "Overture," and the following movements are distinguished by the titles of an "Allemande," a "Ballade," a "Tambourin," and a "Rondo finale" (Gigue). Unlike the older writers, Dr. Stanford has not written his movements in one key, and in the construction and form of the several portions he has further exhibited independent views. The solo portions of the Suite are full of those technical difficulties which might be expected to appear in a composition written for so great a master of the instrument as Dr. Joachim. If the work is presented in separate movements it is not unlikely that the "Ballade" will be found to possess more of that element which appeals to the popular and un instructed world at large.

Three New Vocal Compositions.

THE first, *Give me thy heart*, by Henry J. Edwards (Novello, Ewer and Co.), was written for, and is dedicated to, the Eglesfield Musical Society, Oxford, a well-known body of male voices. It is well laid out for effective use for equal voices; the melody is pleasing, the harmonies varied and natural, never forced or thrust in, but all most ably devised and thoroughly interesting from first to last.

The second (published by Stanley Lucas, Weber and Co.), a setting of Shakespeare's words, *Hark, the lark*, by Kellow J. Pye, is an ingenious application of the form of a Rondo to a Madrigal, for five voices. It is smoothly written, and therefore very singable, and may be recommended as well worthy of study by choral societies. As an additional point in its favour, it may be mentioned that it gained the third prize offered by the Madrigal Society in 1888. The third is a clever piece of musical humour, by Bertram Luard Selby, entitled *The owl and the pussy cat* (Boosey and Co.). It opens, it is true, with a phrase which has already done good suit and service in other musical compositions in times past, but as a whole there is much that is thoughtful and musician-like in the work, and much that is well calculated to interest the singers who study it.

The Musical Year Book of the United States. By G. H. Wilson. Volume VI. [Boston (U.S.): Alfred Mudge.]

MR. G. H. WILSON'S Musical Year Book of the United States has in former times commanded attention from the lovers of the art for its faithful record of work done in all the principal localities of American civilisation, which in turn radiate round Boston as a centre: the record of musical doings in that city, both vocal and instrumental, as here related, shows how great an amount of artistic sympathy exists in the place. There is no attempt in the pages to offer criticism upon the several performances. It is a plain unvarnished tale of work done. Special attention is called to those compositions which were heard for the first time in the country or were introduced as novelties in particular places. A table of contents and an index of titles furnish the means for easy reference to the matters contained in the pages, and the whole book, taken by itself or in connection with the five previous volumes, offers a valuable and trustworthy record of music culture and progress in the United States.

Bal Masqué. Scènes de danse pour piano à quatre mains. Par Percy Godfrey. [Augener and Co.]

UNDER the title of a "Bal Masqué" Mr. Godfrey has written nine pieces of attractive music as pianoforte duets, which will be found most serviceable as well for pleasure as for study. They are removed out of the category of terpsichorean music by an evidently classical aim in their design. The passages are well under the hands of the players, and not only in spirit, dash, and an undeniable quality of fascination in their invention, but in execution, they show a considerable amount of promise which it is hoped may be realised and extended in future works from the same hand. A "Valse caprice" by the same composer, though distinguished by less originality of melody, is very well set out as a pianoforte piece, and like the "Bal Masqué" may be employed with profit for the purposes of teaching.

Romanesca (Op. 24) and *Meditation* (Op. 25), for Violin. By G. Saint-George. Dedicated to Dr. Joachim. [Charles Woolhouse.]

THESE are pieces in which violinists will delight. They are exceedingly well written for the violin, and the accompaniments are excellent. The "Romanesca" is quaint and original, and the "Meditation," which demands some skill in the performance of the pianoforte part, is fascinating and attractive. They will be heartily commended as valuable contributions to the list of short pieces for home or concert use. The second piece (Op. 25) is also arranged for the violoncello. Only one fault can be found with the writing of the "Romanesca," and that consists of the ineffective consecutives in the tenth and eleventh bars of the accompaniment. This inelegance might have been easily avoided by contrary motion.

Due Romanze per Mezzo-Sop. o Baritone. Poesia di L. Stecchetti; Musica di Rosa Guerini (Nata Wilberforce). [G. Ricordi and Co.]

BOTH these Romances are melodious and vocal, although so trifling as to give but small opportunity of judging of their composer's powers. "Quando cadran te foglie" is by far the better of the two, and could certainly be made

effective by a good vocalist. We may say, however, that the last chord in bar 8 (usually known as the "Italian 6th") looks somewhat strange with the A² in the bass written G².

Forty-three Historical Programmes. Compiled and arranged by A. Hughes-Hughes. [Arliiss Andrews.]

IN this excellent series of model programmes, arranged in historical sequence in order to illustrate the progress of music from the thirteenth century to the time of Wagner, the amateur and the student will find many admirable examples of the various styles of composition, the practice and study of which can scarcely fail to be profitable. The selection was made for an amateur society, and might be imitated and extended by other like bodies, as well as by those public associations which desire to blend amusement with instruction.

Moment Musical. For Violin and Pianoforte. By T. Harrison Frewin. [Charles Woolhouse.]

THIS, the latest composition of Mr. Frewin, is a tenderly expressive air with an exceedingly appropriate accompaniment. It presents no difficulties of any description, either for pianoforte or violin; and, as the whole melody of the solo instrument is in the first position, it will be found an effective piece for violinists of moderate attainments.

The Service for Holy Matrimony, as used in Westminster Abbey. [Novello, Ever and Co.]

THIS includes a single chant, adapted from Beethoven by Turle, for the Psalm, an arrangement of Tallis's Ferial use for the responses; the hymn, "Father of Life," by the Rev. S. Flood Jones, set to a tune by Turle; and Dr. Bridge's simple but effective Anthem, "The blessing of the Lord."

FOREIGN NOTES.

THE programme of the Musical Festival to be held at Hamburg, from the 9th to the 13th inst., under the direction of Dr. Hans von Bülow, will be of a very representative German character, including works by Philipp Emanuel Bach (Symphony in F major), Haydn, Mozart, Beethoven, Mendelssohn, Meyerbeer (Overture, written for the inauguration of the London Exhibition of 1862), Wagner, Brahms, and Johann Strauss (two valeses, "Volksänger" and "Phönix-Schwingen"). The interesting scheme thus set forth, the popularity of the Conductor, combined with the well-known hospitality of the Hamburgers, cannot fail to attract a cosmopolitan audience of music-lovers to the flourishing Hansa town on the occasion in question.

Lortzing's opera "Hans Sachs," which had been successfully revived last season at Regensburg, is now also in course of being mounted at Nuremberg, the home of the historical cobbler-poet, where, as in Wagner's "Die Meistersinger," the dramatic incidents of the opera are supposed to occur. Our contemporary, *Die Neue Zeitschrift für Musik*, in referring to the above revival, is however mistaken in calling "Hans Sachs" a "Jugendoper," or youthful production of its composer, since it was written in 1840, when Lortzing was in his thirty-seventh year, and had already composed his "Czar und Zimmermann," the opera upon which his fame chiefly rests.

A series of public lectures on musical subjects will be delivered at the Berlin University during the approaching winter term, including Professor Bellermann's discourse on "The Music of Ancient Greece" and Professor Spitta's on "Chamber Music after the Death of Beethoven," two widely divergent subjects, to be handled, however, by two most competent authorities.

Among the novelties to be produced during the new season at the Royal Opera of Berlin, will be Ponchielli's "Gioconda" and Heinrich Hofmann's charming opera "Aennchen von Tharau."

The idea of presenting Wagner's early opera "Die Novize von Palermo" at the Munich Hof-Theater has been abandoned. The work was tried in private recently, and was found to be written entirely in the old-fashioned style of Italian opera, and full of reminiscences—altogether devoid, in fact, of individuality.

Sir Arthur Sullivan's "Mikado," sung in German, has been so great a success in Berlin that a new series of performances has just commenced at the Friedrich Wilhelmstadt Theatre of that capital.

Heinrich Vogl, the eminent Munich tenor, has accepted a three months' engagement at the German Opera of New York during the coming season, at a monthly salary of 6,000 dollars.

A comic opera in three acts, "Des König's Schwert" ("The King's Sword"), the libretto by Herr Franz Bittong, of the Hamburg Stadt-Theater, the music by the Bremen Capellmeister, Herr Theodor Hentschel, is to be brought out shortly at Hamburg. Another one-act comic opera, "Der Amerikaner," has met with great success upon its recent first performance at the Wilhelm Theatre, of Görlitz. The libretto is from the pen of the well-known dramatic author, Herr Gustav von Moser, the music being by Herr Gothow-Grünecke.

The important collection of musical instruments of the late Mr. Theodore Steinway (of the well-known firm of pianoforte manufacturers) has become the property, by bequest, of the Municipal Museum of the town of Brunswick. The collection comprises over 100 instruments, some of them of very ancient date, and contains, in addition thereto, a number of highly interesting engravings and photographs in connection with the subject.

M. Victor Wilder has completed his French version of "Rheingold" under the title of "L'Or du Rhin," and is now engaged upon the translation of "Götterdämmerung," which will complete M. Wilder's rendering of the entire Tetralogy of "Der Ring des Nibelungen." M. Wilder, who is an able and conscientious writer in the field of musical history and criticism, has just had the Cross of the Legion of Honour conferred upon him by the French Government.

M. Ambroise Thomas's opera "Hamlet" was produced for the fiftieth time last month at the Imperial Opera of Vienna, while at the same institution Wagner's "Lohengrin" has just met with its 250th performance.

The forthcoming performances of classical plays at the Paris Odéon Theatre will include Shakespeare's "Merchant of Venice," with music by M. Gabriel Fauré; "Twelfth Night," with music by M. Widor; "Much Ado about Nothing," with music by M. Benjamin Godard; also Goethe's "Egmont," with Beethoven's music. M. Lamoureux will be the Conductor.

Two violins belonging to the late eminent violinist, M. Alard, have just been sold in Paris—viz., a Stradivarius for £2,000, and a Stainer for £260.

M. Benjamin Godard has just completed a new opera, "Dante," the libretto by M. Blau, which will shortly be brought out by the Paris Opéra Comique.

M. Camille Saint-Saëns, who was prevented by severe indisposition from attending the revival at the Paris Opéra of the revised version of his "Henry VIII.," has been ordered by the doctors to pass some months in the South to recruit his health.

M. Ernest Reyer, the gifted French composer, is putting the finishing touches to the score of a new opera, "Salambo" (founded upon M. Flaubert's book of the same title), which is to be first produced at the Théâtre de la Monnaie, Brussels.

A new opera, "Flavia," the music by M. Souvinet, has met with a very favourable reception on its recent first performance at the Donna Maria Theatre, of Lisbon.

Mdlle. Baude, a young lady of eighteen, has recently been awarded the first prize for violoncello playing at the Paris Conservatoire, to the discomfiture of seven other competitors of the opposite sex.

Gluck's "Orfeo" has been given some twelve times recently at the Teatro Nuovo of Naples, the success of the representation being due in no small degree to the splendid assumption of the title part by Signora Giulia Ravogli.

The municipality of Crema, the native place of the late Signor Bottesini, have started a subscription list for the purpose of erecting a monument to the memory of the deceased virtuoso.

The late Signor Bottesini is said to have left the complete scores of four unpublished operas, entitled respectively, "Azalee," "Cedar," "Graziella," and "Bohele"; also an interesting collection of autographs, including a series of

letters from Verdi, concerning the production of "Aida" (the first on any stage) at Cairo.

Edvard Grieg, the genial Norwegian composer, has just set to music a posthumous drama from the pen of his countryman, Björnson, entitled "Olaf Trygvanson." The work takes the form of a dramatic cantata for chorus, orchestra, and solo voices, and its impending first performance is looked forward to with eager interest in Norwegian musical circles.

A monument is, at last, to be erected to Mendelssohn at Leipzig, for the great reputation of which town in matters musical the composer of "Elijah" did so much. Herr Werner Stein, a talented young sculptor, a native of Brunswick, has been entrusted with the execution of the work.

Franz Rein, for many years the highly esteemed organist at the leading church of Eisleben, one of the founders of the *Allgemeine Deutsche Musik-Verein*, and able composer for his instrument, died on July 31, at the age of seventy.

Gustav Lange, the popular composer of pianoforte pieces, *pièces de salon*, &c., died on July 20, at Wernigerode, Prussia, aged barely fifty-nine, he having been born at Erfurt, in August, 1830.

The death is announced at Brunswick, on the 5th ult., of Dr. Carl Hohnstock, a violinist of great attainments, who, during his artistic tours in company with his sister, an excellent pianoforte player, made himself most favourably known some thirty or forty years ago, both in this country and in the United States, since which time, however, the artist has lived in almost complete retirement.

We have to record the death, on the 12th ult., at Oberstdorff (Bavarian Alps), whither he had gone for change of air, of Carl Amand Mangold, one of the most gifted members of a family distinguished for its musical talent for generations past. Carl Amand Mangold was born in 1813 at Darmstadt. His operas "Gudrun," "Das Koehlermädchen," and "Dornroschen"; as well as his oratorios "Israel in der Wüste" and "Abraham," and the cantatas "Frithjof," "Barbarossa's Erwachen," have all been successfully performed both at Darmstadt and elsewhere, while his male quartets are known and sung all over Germany, and have been said to rival those of Mendelssohn.

CORRESPONDENCE.

LADIES' SURPRISED CHOIRS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I have read with interest several of the letters in your columns on the above subject. At the beginning of this year we adopted a uniform dress for the ladies of our choir, and I am glad to say we have found it a complete success, and not only our own congregation, but strangers, clergy, and others from all parts are greatly pleased with the effect. We have sixty-two members (all voluntary)—viz., sixteen ladies, fourteen boys, and thirty-two men. Surplices for the males were adopted three years ago. The ladies have long ulster cloaks of fine French grey wool, lined with red silk, and black velvet hats, something like a college cap, but not so stiff. They take their places prior to the procession of the male members, and occupy the first ranks of Decani and Cantoris sides. I am told that a similar dress has been in use at Driffield Church many years, and I hear they are going to adopt it at the Trinity Church, Hartlepool, after a copy of ours.

We have a full choral service and anthems every Sunday, and have to depend upon our ladies for leading the musical portion of the service and most of the soprano solo parts, which we find in every way far superior to boys' singing, both as to volume of tone, devotional rendering, and expression. Besides, most of your readers know that except in Cathedrals or Churches, such as Leeds Parish Church, where daily choral services are given and special funds provided for that purpose, it is quite the exception to keep up a reserve force of well trained boys to supply the gaps perpetually occurring by the breaking of voices of the elder boys and those who have to take solos. I have had about forty years' experience myself in choirs and Choral Societies, and am quite convinced that it is the

proper thing to have ladies in choirs. As for the remark of one of your correspondents about St. Paul's injunction for "Women to keep silence," he must know perfectly well that that alluded to "preaching," and if we are to take it literally women should not audibly join in the Service at all—whether in the choir or not. I think your correspondent would hardly like to go so far as that. Surely women's voices were given them for something higher than singing to amuse concert goers, and what nobler use could they be put to than in the worship and service of God?

I am, Sir, yours faithfully,
SAMUEL DAY, Hon. Choirmaster.

St. John's Church, Wakefield,
August 10, 1889.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I have very carefully followed up the correspondence in your valuable and instructive paper upon the above subject, and I think the most absurd objection that has been put forth as yet is the one in the current issue, where your correspondent says, "The dictum of St. Paul—'Let the women be silent in the church'—covers the whole question." Now, Sir, my humble opinion is that those words of St. Paul do not even touch the question, let alone cover it. I have looked at the passages in the Bible and I do not think St. Paul in any way referred to singing. It seems to me that the writer of the passage (St. Paul) meant that women were not to preach in the church. If your correspondent will turn to 1 Cor. iv. 34, also to the 1st epistle of Paul to Timothy, ii. 11, 12, I think he will admit the truth of my statement above.

Looking at another side of the question, I would like to ask, does your correspondent wish us to think that it is wrong for all women in a congregation to uplift their voices in praise of God? Are they to go to church simply to listen to others praise our Lord? I think he must have written his opinion without having given the subject due thought.

Again, I cannot see the objection to having ladies in a church choir any more than in a chapel choir; and I do not think it is possible to find one chapel in a hundred where there are not ladies in the choir.—Yours faithfully,

August 10, 1889.

TEMPO.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I have read with considerable interest the correspondence which has been recently carried on in your columns on the subject of "Ladies' Surplined Choirs." The letter in the current number, which appears over the signature "Geo. Dixon," should surely not pass unnoticed. The writer, in a lordly and off-hand manner, settles the whole question to his own satisfaction by quoting (not very accurately either) the well known direction of St. Paul concerning women speaking in the church. He should, however, complete the quotation and not mutilate it to serve his own purpose. The verse runs thus:—"Let your women keep silence in the churches; for it is not permitted unto them to speak." The Apostle, as the context shows, obviously refers to preaching, and I challenge your correspondent to point out a single passage in Holy Scripture forbidding women to sing praises to the Almighty either in the church or out of it. If Mr. Dixon has a logical mind and follows out his own argument to its legitimate conclusion, he must forbid women to take any part in the Psalms, hymns, and responses.

If this view be correct we had better at once revise the instructions in the Prayer Book, and instead of "The people shall answer," &c., write "The men only shall answer," &c.

Mr. Dixon asks, "What authority has a nineteenth century clergyman to invent a new ecclesiastical vestment?" Why not ask at the same time, "What authority had a nineteenth century tailor to invent the present style of dress coat?" The authority in either case, I should think, is the very commonplace (and commonsense) one of modern requirements. I cannot call to mind any passage in the writings of St. Paul, or any other of the Apostles, which gives directions as to the use of cassock, surplice, alb, cope, stole, &c. If these are the inventions of man's wisdom, unaided by the authority of Holy Writ, why

should it be such a heinous offence to invent others? "What man has done, man may do," is an old saying which is true in more senses than one.

In conclusion, I should like to ask Mr. Dixon by what authority he arrogates to himself the right to represent the views on this or any other subject of "Any true member of the church, male or female."—Yours truly,

J. HENRY HOWELL.

Rock Ferry, Cheshire, August 21, 1889.

MUSICAL DIPLOMAS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I beg to address you on a subject which I have not yet seen referred to in your columns—namely, the multiplication of colleges, &c., professing to grant diplomas in music after examination.

It seems one of the special delights of the present day to be examined and to add letters after one's name; and I suppose it is only to satisfy this craving that new examination machinery is set going, and so in time, at the present rate, we shall be the most "examined" nation on earth.

Besides the Universities, College of Organists, Royal Academy, Trinity College (which one would think were sufficient), we have lately seen added the "Guild of Organists" and the "Church Choir Guild." I should be glad if you could inform me of the value of the diplomas given by these two concerns. They are not training institutions. One thing about them seems rather funny to me. The Secretary of the Organists' Guild (according to information to be seen in your columns) was dismissed for insubordination, and in revenge he sprang on an unoffending profession an opposition shop called the "Church Choir Guild," and elected himself (he *must* have done it himself) manager, or, as he calls it, "Warden."

If an unknown man can do this, surely there is nothing to prevent me and other unknown men from setting up Examination concerns, until the country is flooded with them, and there is no one left to be examined, and then I presume that the evil will cure itself.

I admit that examinations in music, when conducted by a body of musicians of high rank attached to a *bond-fide* institution, do good service to scholastic musical art; but when Tom, Dick, or Harry set up in examination business, the thing seems a trifle ridiculous.—I remain, yours truly,

August 12, 1889.

M. KINGSTON.

NOTATION.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I am glad to see your remarks in THE MUSICAL TIMES (page 400), on music in elementary schools, and the effect of Notation on orchestras. The management of these schools is guided by a code of regulations, the spirit of which is to implant, if possible, in each child, sufficient knowledge and power of communication to make him a useful member of society, whilst developing in him sufficient mental ability to secure him a fair start in the exhilarating race for life's prizes. With these ends in view the Code has been made to refuse exclusive recognition of a decimal system of computation, with its attendant advantages of sublime ease to the teacher, since such a system completely fails to maintain commercial intercourse; and, again, for somewhat similar reasons it has refused an exclusive recognition of phonetic systems. Now the framers of the Code are not generally musicians, and therefore in musical matters have been compelled to act in accordance with the advice received from musical men. At the proper moment Tonic Sol-faists pressed their claims on the attention of the Education Department; the musical profession, much to its detriment, made no reply, and so we have had duality in Notation established. When this was secured Mr. S. Curwen stated that within ten years a complete musical revolution would be accomplished among the masses of the people. We are nearing the end of this period. Can Mr. Curwen point to any promise of the fulfilment of his prophecy? I am fully persuaded that he cannot, and that his failure to do so is to be attributed to the fact that his second Notation fails to put its disciples in communication with musicians. But this is the one purpose of Notational teaching, and yet, probably for the want of organisation, English musicians have neglected

their simple duty, and the interests of what they are pleased to term their divine art, and have, without remonstrance, allowed the expenditure of what may ultimately become millions on the teaching of a Notation which altogether fails in its purpose, and which, for its inutility, should have been rejected without one moment's hesitation.

No doubt the difficulties of Staff teaching were at one time very considerable, but as a result of experience its teaching has been rendered so rapid that Mr. Curwen with just one lesson of ten minutes, and, if I recollect rightly, in one case of five minutes, has been able to teach children who had never before attempted anything beyond Sol-fa to sing perfectly from the Staff. Here is most conclusive and satisfactory evidence that the inherent difficulties of the Staff are not insurmountable. Many of us, however, are inclined to doubt the general marvellous results of this one solitary lesson; but we feel deeply that for want of Staff teaching the music results in elementary schools are not satisfactory, since all the boys are leaving school with a knowledge of vocal notation only, whereas they are unable to use their voices for two, three, or four years, at the end of which time their musical knowledge and zeal will have evaporated. With an acquaintance with the Staff thousands at this very susceptible age would be flocking to teachers of instruments with whom they would have been put in communication, and thus the one purpose of Notation being fulfilled we might hope for the multiplication of orchestras and music in the people's homes in addition to the simple creation of a few choirs such as are the possible present result of a very immense expenditure.

I am, Sir, faithfully yours,

FRED. W. WAREHAM.

South Norwood, July 13, 1889.

PIANOFORTE FINGERING: A PLEA FOR GREATER UNIFORMITY.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I do not suppose that teachers will ever agree about the fingering of irregular passages—such as cannot be referred to any one technical head. But with scales in single and double notes, and arpeggi—matters of technique, pure and simple—the case is quite different. Here uniformity would be a boon indeed, and to this end may I suggest a few points which cry aloud for settlement. First, with regard to scales. The principle of Kalkbrenner, Plaidy, and Hallé was to finger every scale, whether commencing on the tonic, mediant, or other degree, like C major wherever possible. Tauzig, an essentially modern authority, favoured this view, which, nevertheless, is generally supposed to have been exploded when Herz put forward his rule of "the same finger for the same note, whatever degree the scale may begin with." The latter is doubtless the easier to remember, but this advantage is more than counterbalanced by the awkward positions of the hand which it induces. Herz's system is adopted by Messrs. Lebert and Stark in their "School," and with petty modifications, which destroy its characteristic feature, by Messrs. Macfarren and Pauer. Here then we have a practical issue. Which system is best? Is that of Herz generally adopted? If so, has it been adopted from a conviction of its merits, or merely from fashion? The relative advantages of the two systems should be discussed and threshed out. Were a consensus of opinion on this and kindred points obtained from celebrated players—Madame Schumann, Messrs. Brahms, von Bülow, de Pachmann, Reinecke, Henselt, Rubinstein, and Saint-Saëns would make an excellent jury—a system might be established which should command the assent of every reputable professor, and thus put an end to the multiplication of middle which now goes on.

Then in the matter of arpeggi, there is a point which wants settling. Should all common-chord arpeggi, major and minor, which begin on a white key be fingered 4 3 1 + in the first position (left hand)? Plaidy says they should, but Mr. Macfarren fingers 4 2 1 + in the arpeggi of D, A, E, B, and F sharp; and, alternatively, in A flat, E flat, and B flat. Lebert and Stark make still more use of the second finger. This point is considered trivial by some teachers; others again lay great stress upon it.

Next, with regard to "double" scales. These are much

practised now-a-days, and rightly so. They are the best of all technical exercises. Yet here the different manuals present most glaring discrepancies in fingering. These scales cannot be played absolutely legato. "Es genügt wenn in aufsteigender Scala beim Uebersetzen der obere, in absteigender Scala der untere Ton des Doppelgriffs gebunden wird" (Lebert and Stark). At best there must be an auricular illusion. Then why not go a step further, and allow the use of the thumb on consecutive keys in executing double thirds? In actual practice it is often so employed by very good players. There is a wide field here for scientific discussion. Previous to Chopin, double thirds and sixths were not much written except in Toccatas and Studies. Even in Beethoven's Sonatas I can call to mind no extended scale passage of this kind.

Another moot point is the fingering of the chromatic scale in double minor thirds. Comparing Tauzig's fingering of these with Mr. Macfarren's, I can only wonder.

Just a word on the melodic minor scale. A crotchet has got abroad that this should not be practised in thirds, in sixths, nor in contrary motion. The opinion of the best authorities, from Clementi downwards, has ever been that they should be so practised. I must protest against the dogmatism and assumption of infallibility which prevail among the authors of technical studies. I contend that no teacher has a right to set forth new fingerings without adducing reasons for discarding the old.—I remain, Sir, yours faithfully,

WALTER BROOKS.

2, Gladys Road, N.W.

AUTHORS' NAMES ON PROGRAMMES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—It is the custom now-a-days to give, on a Concert programme, the name of the composer *only* of a song, and no acknowledgment whatever of the author's work is made. Now I think it may be fairly acknowledged that the words of a song are of as much importance as the music, so why should not the author's name as well as the composer's be given?

A song written in collaboration would be given in the programme thus:—

SONG "Star of Bethlehem" .. { F.E. Weatherly,
Stephen Adams.

the first name being that of the author and the second that of the composer.

A song written and composed by one person would be given thus:—

SONG "Ehren on the Rhine" .. { M. Hutchinson

with the name in the middle of the bracket.

I hope, with your assistance, to induce Musical Directors of Concerts in future to give authors due credit for their labour.—I am, Sir, yours faithfully,



12, Pier Head, Wapping, E.

GEORGE F. SHARP.

August 16, 1889.

MUSICAL SIGNS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I should feel obliged if you would correct an error in relation to my Organ piece mentioned in your July number. Your writer says that I dispensed with the clefs. I have not done so, but I have given the original correct meaning to those signs which have been so absurdly corrupted in the course of centuries that it is difficult now to recognise in  and  the letters G and F. The G clef

has gone through about nineteen changes and the F clef at least twenty-seven since their use. Now as these hieroglyphics express letters, why not give them in an intelligible manner? Surely the learner of music has quite sufficient difficulties, and sometimes even absurdities, to contend with; why should the right representation of such important signs be withheld from him? For a long time I have used real letters and also omitted the superfluous repetition of signatures. In a long composition, say with five sharps or flats, the engraver has several hundred, *thousands* in some cases, of these signs to engrave without benefit to any one except to those deprived of memory. If the repetitions can

be left out in manuscripts they can more easily be left out in engraved music.

Some publishers have refused my changes because they look strange—a fine reason! People are such slaves of habit that they prefer an old absurdity to a reasonable amelioration, and any one who has the most trifling improvement at heart must expect violent opposition accompanied by the most one-sided and stupid commentaries. I hope writers who prefer continuing the old ways will do so by all means if it gives them pleasure; but every composer should have the right and facility to publish his works in his own way and not be opposed by blind and obstinate prejudice.—I am, Sir, yours truly,

E. SILAS.

8, St. Lawrence Road, Notting Hill,
July 2, 1889.

PATENT INTELLIGENCE.

DURING the past few weeks the following Inventions connected with music have been registered at the Patent Office, the list being specially compiled for THE MUSICAL TIMES by MESSRS. RAYNER and CASSILL, Patent Agents, 37, Chancery Lane, from whom all further information concerning Patents may be had gratuitously:—

- 11,470. Improvements in Automatic Cylinder Pianos. A. Capra, July 17, 1889.
- 11,508. Improvements in the construction of Pianofortes. James T. Johnson (Gustave Lyons, Paris), July 18, 1889.
- 11,586. Improvements in Organs constructed on the Tubular Pneumatic Principle. C. Frederick Brindley, July 20, 1889.
- 11,862. Improved means for turning over the leaves of books, music, and the like. W. Lancelot Brinshaw, July 25, 1889.
- 12,042. Improvements in Portable Music Stands. Alfred J. Boutt (Giovanni Contardo and Antonio Mina, Italy), July 29, 1889.
- 12,071. Improvements in Musical Instruments. A. Arnstein, July 30, 1889.
- 12,241. Improvements in the construction of Flutes, Flageolets, and similar Wind Instruments. Richard W. Western, August 4, 1889.
- 12,441. Improvements in Organs and similar Wind Instruments. Thomas Christopher Lewis, August 6, 1889.
- 12,497. Mechanical Gong or Bell-Playing Apparatus, for application to Accordions and other Valve Instruments. Ludwig Haberkam, August 6, 1889.
- 12,514. Improvements in Sounding-boards for Stringed Instruments. P. Fleischer, August 8, 1889.
- 12,568. Improvements to be adapted to the Piano. Carlo Bozza, August 9, 1889.
- 12,594. Improvements in Trombones. Auguste Mille, August 9, 1889.

TO CORRESPONDENTS.

* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

D. W. E. (Huddersfield).—Your letter was received. Will you kindly read the instructions to correspondents.

F. C.—The date of the lamented death of Mr. Carli Zoeller was the 10th not the 15th of July as stated. The immediate cause of death was peritonitis.

F. W. W. (Norwood).—See answer to D. W. E.

FIRST-CLASS CERT. S.A.—1. You had better consult a teacher. 2. Perseverance and practice. 3. You can do much in the way of preparation, but the shortest way is to take proper lessons.

H. THOMPSON.—The melody is taken from the *Larghetto* in the Second Symphony in D by Beethoven.

TENOR.—The Tenor parts in Rossini's and other Operas were written for Tenor voices.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ASHTABULA, OHIO.—On Trinity Sunday, in St. Peter's parish, the boys of the choir were for the first time vested in cassocks and cottas, and seated in their proper place in the chancel. At the morning service, they sang Macfarren's Te Deum and Woodward's setting of the Communion Office, with great precision. Mr. A. A. Aylward, late of St. Thomas', Salisbury, England, is the Choirmaster. He has given several Organ Recitals at the Church, which have been much appreciated.

CHESTER.—The second annual Diocesan Choral Festival was held at the Cathedral on the 1st ult., when thirty-five choirs were present, representing nearly 1,000 voices. Dr. Payne, Bishop of Chester, presided at a luncheon held previously to the Festival, and in proposing "The Health of the Queen," mentioned as a curious fact that Her Majesty was a prebendary of St. David's Cathedral. The Cathedral was crowded. At the Festival Dr. Bridge presided at the organ, and the Precentor, the Rev. C. H. Hyton Stewart, conducted. Stainer's Anthem, "Lord, Thou art God," was effectively rendered, and the entire musical service was a great success.

GUERNSEY.—The organ at St. Stephen's Church has been entirely overhauled and enlarged by Messrs. Wedlake. The instrument now contains upwards of fifty stops and is the largest in the island. On the 4th and 11th ult. Recitals were ably given by Mr. C. E. Juleff, the Organist and Choir Director, to large congregations, the programme comprising selections from the works of Bach, Handel, Mozart, Mendelssohn, Haydn, Wagner, Silas, Lemmens, Ouseley, and Richmond. The Rev. S. Raystondage, of Steeple Aston, Oxford, sang Mendelssohn's "If with all your hearts" (*Elijah*) and "Be thou faithful" (*St. Paul*).

HEREFORD.—Mr. Henry Leslie has resigned the post of Conductor of the Herefordshire Philharmonic Society, after having held it for twenty-seven years. In recognition of his valuable services a testimonial fund is to be raised; and with the intention of still giving him kindly help in the direction of the Society's welfare, Mr. Leslie has accepted the office of President, vacant by the death of Sir Frederick A. Gore Ouseley.

MARGATE.—Mr. John C. Ward gave an interesting Organ Recital at St. Paul's, Cliftonville, on Wednesday evening, the 21st ult. His programme included "St. Ann's Fugue" (J. S. Bach); Recit. and Air "Deep and tender still" and "We'll her Angels" by Desse (Handel); New Grand Prelude and March "Wedding Chimes" (John C. Ward); Recit. and Air "My heart is sorely pained" and "For the wings of a dove" (Mendelssohn); Symphony No. 5, in F, "Allegro vivace," "Allegro Cantabile," "Andante quasi Allegretto," "Adagio," "Toccata" (Ch. Widor); Duet "The King of Love my Shepherd is" (Gounod); "Persian March" (J. Strauss). The vocal pieces were sung by Mr. John C. Ward and his daughter, Miss Clementine Ward.

PULBOROUGH.—At the conclusion of Evening Service on the 4th ult., an Organ Recital was given in the Parish Church. The executive was Mr. W. H. Pitt, of St. John's, Highbury, N. The principal features in the programme were Haydn's Sonatas in D, E minor, and A flat. The performance was highly appreciated by a large congregation.

SHEFFIELD.—The Scots Guards band played at the exhibition of the Nether Edge Floral and Horticultural Society, on the 10th ult. Mr. E. Holland, the bandmaster, was presented with a beautiful penknife at the conclusion of the performance. In acknowledging the gift, Mr. Holland said his present visit to Yorkshire was more pleasant than the last, when, being judge at a brass band contest at Keighley, he was mobbed after giving his decision. Curiously enough, the bands to which he awarded the three first prizes were the bands which won like honours at the competition at the Irish Exhibition last year at Olympia.

SOUTHSEA.—The Southampton May Choir, under the direction of Mr. J. F. Sharp, made their third appearance this season at the Pier Pavilion Concerts, on the 8th ult., and won for themselves great praise for their fine rendering of several male part-songs. The choir consists of sixteen voices. On this occasion they sang "Comrades in arms," Hatton's "Tar's Song," and Gounod's "Soldiers' Chorus," from *Faust*. Several encores were given during the evening.

WESTON-SUPER-MARE.—Two excellent Concerts were given in the Victoria Hall, on the 9th ult. The vocalists were Madame Elis Gode (who made her debut in public on this occasion), Madame Belle Cole, and Mr. Franklin Clive. Mrs. Albert Barker gave some recitations, including imitations of the "American Bobalink." Mr. Johannes Wolf (violinist to the King of Holland) contributed some selections on the violin, and Signor Carlo Ducci was the pianist and accompanist.

ORGAN APPOINTMENTS.—Mr. J. W. D. Pillow, Organist and Choirmaster to New Parish Church, St. Mary, Portsea, Portsmouth.—Madame Emily Lawrence, to St. John's Church, Wembley.—Mr. Samuel Warren, Organist and Choirmaster to St. James's Episcopal Church, Leith, N.B.—Mr. W. George Poole, Organist and Choirmaster to the Parish Church of Wilton, Hawick.—Mr. Moreton Hand, Organist and Choirmaster to St. Jude's, Chelsea, S.W.—Mr. E. Lowe, Organist and Choirmaster to the Parish Church, Clitheroe.—Mr. Jesse Flint, Organist and Choirmaster to Christ Church, Hendon.—Mr. W. Arundel Orchard, Organist and Choirmaster to St. Paul's, Finchley.—Mr. W. J. Lancaster, Organist and Choirmaster to Parish Church, Bolton.—Mr. E. F. Barnes, to Anglican Church of St. John, Buenos Ayres, South America.—Mr. H. G. Spackman, Organist and Choirmaster to St. John's Cathedral, Napier, N.Z.

CHOIR APPOINTMENTS.—Mr. J. Pearson (Tenor), to Canterbury Cathedral.—Mr. Henry S. Lucas (Alto), to Westminster Abbey.—Mr. James F. Slater (Choirmaster), to the Parish Church of Middleton, Lancashire.

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| 9. I love not. | 34. The meadow fields. |
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| 15. If I were but a girl again. | 40. If thou lovest me. |
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REVIEW

OF THE

NEW YORK MUSICAL SEASON

CONTAINING

PROGRAMMES OF NOTEWORTHY OCCURRENCES,
WITH NUMEROUS CRITICISMS,

BY

H. E. KREHBIEL.

VOLUME I, 1885—1886.

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PRESS NOTICES.

"MR. KREHBIEL is a musical critic of very high rank, not only among American writers on music, but as compared with writers of European celebrity. The introduction prepares us for a pleasure of the ordinary kind: it is written, not in American, but in English of almost unimpeachable purity, and with a degree of literary style for which we were scarcely prepared. If all English critics would get this book and attempt to imitate the writer's fearless honesty, impartiality, and, more than all, his power of forming an opinion, English musical criticism would be a different thing from what it is at present."—*Musical World*.

"Vom Verfasser dieser Rundschau, Herrn Krehbiel, weiss ich nicht zu sagen, ob er ein Deutscher oder ein eingeborener Amerikaner ist; sein Name war mir bisher unbekannt, sein Buch kam mir aus zweiter Hand zu. Aber seine Besprechungen habe ich mit grossem Vergnügen gelesen; sie lassen überall den musikalisch gründlich gebildeten und einsichtsvollen Beurtheiler erkennen; man begegnet fast auf jeder Seite richtigster urtheilender Auffassung und glücklichen Einfällen. Er steht ganz auf dem Boden der neuen Anschauungen, behält jedoch immer die allgemeine Kunstgesetze im Auge. Seine Besprechungen bezeugen gleichzeitig seine gründlichen Kenntnisse wie sein Verdienst um den Sieg deutscher Musik in New York."—Dr. Ehrlich in the *Tageblatt*, Berlin.

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AN ORATORIO

BY

C. HUBERT H. PARRY.

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THE TIMES.

The *Finale* of the first act, in which the two hostile nations are brought into conflict, is masterly in design and full of impetus. . . . The *Finale* of the second act is again splendidly developed, but the gem of that act is its third scene, introduced by the orchestral *Nocturne*. . . . Here the composer has fully grasped the situation, and has succeeded accordingly.

At St. James's Hall, where such causes for local enthusiasm do not exist, the new oratorio went through a severer ordeal, from which, however, it emerged with undiminished credit, the attitude of the public during the performance being sympathetic, and in some cases demonstratively favourable.

DAILY TELEGRAPH.

Turning from Dr. Parry's book to his music, I am disposed to cry, "Welcome home!" as Handel is said to have done at the close of a particularly long and discursive cadenza. There was a time, not so far distant, when the composer of "Judith" appeared to me as a wanderer in the wilderness, roaming aimlessly over a pathless waste. . . . Dr. Parry has been coming back for some time past. We can trace his progress stage by stage. Out of darkness into light he has steadily advanced, till now, on the evidence of "Judith," he stands in the full blaze of orthodoxy, and has "found salvation." . . . The success of "Judith" with the audience was never in doubt, Dr. Parry being recalled and vociferously applauded not only at the close of the performance, but at the end of the first part.

THE STANDARD.

Without any preamble, let me say at once that Dr. Hubert Parry's oratorio "Judith" was produced this morning under the most favourable conditions and with emphatic success. The performance, under Herr Richter's guidance, was all that the most critical taste could have desired; and the composer (who is his own librettist) was called to the orchestra amidst prolonged acclamations, both at the end of the first act and the termination of the work.

The favourable opinion formed at Birmingham was distinctly confirmed by the verdict of last night's audience. The choral music of "Judith" is exceedingly fine. . . . Indeed, wherever Dr. Parry writes for chorus he does so with an evident mastery, not merely over technicalities, but over means of expression. We should find it difficult to point out a single instance in which his choral effects fail to convey an accurate sense of the dramatic situation. . . . In its present shape, therefore, "Judith" stands every chance of achieving wide favour.

MORNING POST.

Dr. Parry was most enthusiastically received after each part, and was honoured by a most hearty burst of applause at the end, so that the verdict of the audience was distinctly and deservedly in his favour. He has shown in "Judith" considerable powers of invention and scholarship, and a large sympathy with dramatic needs. . . . The musician who could produce such a work as "Judith," so full of power, character, and expression, has surely not said his last word.

DAILY NEWS.

That Dr. Parry is a consummate master of all the resources of the orchestra lovers of music need not be reminded, while particularly in the "Moloch" scenes he has treated the chorus in a manner which not infrequently shows a touch of true genius. His reception at the end of each part was most enthusiastic.

Very greatly owing to the magnificent singing by Novello's choir of the Moloch and other choruses, "Judith" achieved a far greater success in London than even amid the enthusiasm of a provincial festival.

DAILY CHRONICLE.

"Judith" may be warmly praised for the general excellence of writing, which in more than one situation is really masterly, for its wealth and variety of thematic material, for its dramatic spirit, and, above all, for its clearness. Both in its martial and more reposeful elements it is one of the most taking compositions in its peculiar line produced for some time. That it will be heard again, and speedily, can scarcely be doubted.

A success even greater than that attending its introduction at the Birmingham Festival in August, was last night achieved in St. James's Hall, by Dr. Hubert Parry's oratorio "Judith; or, the Regeneration of Manasseh," with which another season of Novello's Oratorio Concerts has commenced. . . . Dr. Parry, we believe, has but to write a few works with the spirit, strength, and musical consistency of "Judith" to become one of the most popular composers of the day.

THE ATHENÆUM.

In speaking of a performance of "Prometheus Unbound" three years ago, we referred to the great skill evinced in some of the choral writing, and ventured to anticipate that it would eventually yield good fruit. This prediction has been exactly fulfilled in the Oratorio entitled "Judith," produced on Wednesday morning with every evidence of a triumphant success. . . . No finer oratorio music than this has been written for many years.

That "Judith" is an immense advance on its composer's earlier efforts must be at once conceded, and from the striking enthusiasm with which it was received last week it would seem to contain the elements of popularity.

GUARDIAN.

The success of Dr. Hubert Parry's new oratorio was of the most unequivocal kind, the audience finding it impossible to obey the printed injunctions concerning applause at the morning performances, and cheering the composer heartily after both parts of a work which will not be long in being recognised as among the highest achievements of English music.

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THE DREAM OF JUBAL

A POEM WITH MUSIC

FOR SOLI, CHORUS, ORCHESTRA, AND ACCOMPANIED RECITATION

WRITTEN BY

JOSEPH BENNETT

THE MUSIC COMPOSED BY

A. C. MACKENZIE.

VOCAL SCORE, PAPER COVER, 2s. 6d.; PAPER BOARDS, 3s.; CLOTH GILT, 4s.

DAILY TELEGRAPH.

A hearing of Dr. Mackenzie's music confirms the impression conveyed by reading it, and establishes the fact that the composer has taken another step towards the perfect illustration of simplicity of form and directness of expression—qualities not less essential in the art of music than in any other. . . . There was no mere pretence of listening; from first to last the piece held the attention of its auditors, and compelled their hearty applause, which culminated at the close in an emphatic and apparently unanimous chorus of approval.

STANDARD.

It is only just to bestow very high commendation on Mr. Bennett, whose libretto is, in poetical fancy and skilful arrangement, quite equal to that of the "Rose of Sharon."

. . . It may be said without hesitation, that if it does not enhance Dr. Mackenzie's fame, it deserves a place by the side of his best efforts. . . . The audience was evidently interested in the "Dream of Jubal," for the applause was enthusiastic at every opportunity.

DAILY NEWS.

The text may be accepted as a genuine invention of the librettist. . . . It is in his accompaniments to the dialogue that Dr. Mackenzie is at his greatest. Here all the resources of the orchestra are brought into play, and free use is made of "leading motives," including (in association with the idea of the Divine Power) an extremely happy quotation of the phrase given in the "Hallelujah Chorus" of "The Messiah," to the words "And He shall reign for ever and ever."

MORNING POST.

Few composers living could have written more beautiful music than that with which Dr. Mackenzie accompanies the spoken words. . . . The contrast to the simple gaiety of the scene in the fields is presented in the magnificent Funeral March and Chorus, which stands as the finest number in the work—deep in expression and strikingly original in treatment. . . . There can be no doubt that "The Dream of Jubal" is not only his best work, but it is also the best work of the kind produced by any modern composer.

DAILY CHRONICLE.

Dr. Mackenzie, it must at once be said, has thoroughly caught the spirit of Mr. Joseph Bennett's lines. The impression created upon the attentive listener is, indeed, that of a single mind having imagined and executed both words and music. Of course, this is exactly as it should be. . . . The choral writing is worthy of the composer who penned the magnificent series forming the "Procession of the Ark," in the "Rose of Sharon," whilst the instrumentation is throughout picturesque and vivid, as well as highly interesting to those who wish to go below the surface and critically analyse Dr. Mackenzie's method of workmanship.

ATHENÆUM.

It may be said at once that "The Dream of Jubal" is not a mere *pièce d'occasion*, which, when once heard, is quickly forgotten and can never be revived. Though composed for a special celebration there is no reason why the work should not survive on its literary and musical merits. We speak advisedly of both, because the libretto, by Mr. Joseph Bennett, is very far above the average in felicity of idea and beauty of expression.

THE WORLD.

The work is not only clever but really poetical, and so far surpasses all the previous efforts of the same author with which I am acquainted. The music altogether is distinguished, musicianlike, impressive; especially so is the first quartet with chorus, "Gloria in Excelsis," and the last, the "Invocation," with two harps.

VANITY FAIR.

For once the poet has been allowed to take his place side by side with the musician, and not, as usual, occupy a merely subordinate position. . . . Mr. Joseph Bennett has produced a work which in every way does him infinite credit—a work full of graceful imagery, tender thoughts, and poetic language. Throughout the orchestration was most charming.

SUNDAY TIMES.

There is in the poem an elegance of diction, a dignity of style, and a force of expression betraying an ardent admirer and capable imitator of Milton. From first to last the reader's lines are in the highest sense poetic. As to the accompanying music, enough that it has all the appropriateness, refinement, and melodic charm Dr. Mackenzie knew how to concentrate upon it. All Dr. Mackenzie's strength and individuality and wealth of resource come to the surface in the three magnificent concerted pieces now alluded to. . . . they attain, indeed, to as lofty an eminence as any English composer has yet reached. . . . In summing up "The Dream of Jubal" we have had no difficulty whatever as regards the estimation of its manifold beauties, poetic and musical.

LIVERPOOL COURIER.

"The Dream of Jubal" is simply a beautiful symphonic poem, accompanied by voices in the best possible manner, and the keenest insight to a judicious use of poetic recitation, combined with solo voices and grand choral features seldom grasped, and almost as rarely attempted by any other composer. During the performance the audience was spell-bound.

LIVERPOOL MERCURY.

There can be no manner of doubt that Dr. Mackenzie has for ever closed the mouths of such people as object to works written to order, and produced one fit to stand shoulder to shoulder and side by side with the noblest in the realm of music. From first to last there is not an episode of note unrepent with interest.

LIVERPOOL DAILY POST.

It is an entirely worthy and noble conception, quite original, and of a fibre which arouses interest at the outset, and holds it enthralled until the last chord is heard.

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